

# MCCALL'S MAGAZINE



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# Victor-Victrola



# McCALL'S MAGAZINE

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W. WALLACE NEWCOMB, Secretary

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If you intend to change your address, please give us four weeks' notice. We cannot make a change of address on our list, unless you give your complete old address as well as your new address.

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We will not, knowingly or intentionally, insert advertisements from other than perfectly reliable firms or business men. If subscribers find any of them to be otherwise, we will esteem it a favor if they will so advise us, giving full particulars.

### INFORMATION FOR EVERY SUBSCRIBER



## 22,000,000 Magazines Present This Gift to Women

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Every Spring we make this offer to nearly every home in America. It is published in magazines with a combined circulation of 22,000,000 copies.

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Go buy at your grocer's—for 15 cents—a package of Puffed Rice. Take this coupon with you. Your grocer will give you in addition a 10-cent package of Puffed Wheat. And we will pay the grocer for it.

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Each package contains ten liberal servings—ten meals which one never forgets. Serve some with cream and sugar. Mix some of the grains with fruit. Serve some at night, like crackers, floating in bowls of milk.

The grains are crisp and airy—puffed to eight times normal size. They are thin and porous, and the taste is like toasted nuts.

These are the most fascinating cereal foods ever created, and we want your folks to know them.

### Steam Exploded

These foods are prepared by Prof. Anderson's process. Every food granule is blasted to pieces by an explosion of steam.

Thus these whole grains are made more digestible than cereals ever were made before.

And thus are created these porous, toasted, almond-flavored bubbles—the most enticing morsels ever made from grain. The folks at your table are missing a treat until you find them out.

**Puffed Wheat, 10c** Except in  
Extreme  
West **Puffed Rice, 15c**

### Good for Ten Cents

We want you to try both these curious foods. They will bring a new enjoyment to countless meals this Summer.

If you will buy the Puffed Rice, we will buy the Puffed Wheat. Then you will have ten meals of each, to judge which you like best.

Cut out this coupon, lay it aside, and present it when you go to the store.

#### SIGN AND PRESENT TO YOUR GROCER

Good in United States or Canada Only

*This Certifies that I, this day, bought one package of Puffed Rice, and my grocer included free with it one package of Puffed Wheat.*

Name \_\_\_\_\_

#### To the Grocer

We will remit you ten cents for this coupon when mailed to us, properly signed by the customer, with your assurance that the stated terms were complied with.  
The Quaker Oats Company—Chicago

Address \_\_\_\_\_

Dated \_\_\_\_\_ 1913.

**This coupon not good if presented after June 25, 1913  
Grocers must send all redeemed coupons to us by July 1st**

NOTE: No family is entitled to present more than one coupon. If your grocer should be out of either Puffed Wheat or Puffed Rice, hold the coupon until he gets new stock. As every jobber is well supplied, he can get more stock very quickly.

10c Coupon  
Good Only When  
Puffed Rice is Purchased

**The Quaker Oats Company—Sole Makers—Chicago**

## SPECIAL FEATURES IN JUNE McCALL'S



ALMOST all of us will admit that being a mother is about the most absorbing occupation the world affords. What shall

we think, then, of the woman who has the courage to be *The Mother of Ten Thousand Children*? If you don't believe that such a woman exists, our June Number, in introducing you to Mary Bartelme, Public Guardian of the State of Illinois, and the first woman judge in the United States, will soon dispose of that disbelief.

We will tell you something of what it has meant to be a wise and tender mother to such an army of sons and daughters. Only such a woman as Mary Bartelme, with the heart of eternal youth, the quick understanding of a child's viewpoint, and that inexhaustible fund of humor which leaves such fun-loving twinkles about her eyes, could possibly be equal to the tremendous responsibility. She has passed on to us, for you, some of the secrets of wise direction and control which she has learned in her years of voluntary motherhood.

"Do you believe in fairies?" Gretchen Dorothea did until Aunt Gretchen asserted quite convincingly, and rather bitterly, that they no longer existed. If it hadn't been for the very wise and understanding young man who chanced upon Gretchen Dorothea in her distress, and who had really talked with and known fairies all his life, and so could reassure her, we don't know what might have happened. As it was, you will see from our clever little story of *Gretchen Dorothea and the Fairies* that he not only brought fairies back into Gretchen Dorothea's life, but even made Aunt Gretchen believe in them, too.

THIS is only one of our good stories for June. The pathos that follows in the wake of "progress" will touch your hearts in *Parcel No. 76*, the story of an old homestead and what happened to those who dwelt within its walls when the advancing city found it in its path; while the other bits of fiction will furnish occupation for many a happy idle hour.

*Buffet Luncheons: What and How to Serve*, is the timely subject of Betty Lyle Wilson's monthly lesson. The June bride and the friends



MARY BARTELME  
THE MOTHER OF TEN  
THOUSAND CHILDREN

who plan to entertain her will find in this lesson just the suggestions they need for the preparation and serving of simple refreshments.

*Dogs As Footlight Favorites* is the title of an immensely entertaining article, with illustrations, telling of dogs who have appeared in popular plays. You will find it amusing and full of interest.

Another illustrated article in June is on *The Modern Veranda an Outdoor Living-Room*. Ve-

randas of many sizes and descriptions are shown, with the furnishings adapted to each.

The June bride will be remembered both in our fashions for the month, and in our various departments. Eleanor Otis will offer suggestions for *Entertaining the Bride*, while Virginia Randolph's monthly talk about "Good Form" and Patty is full of advice for the girl who is to act as *A June Bridesmaid*.



ELIZABETH ARMSTEAD has a helpful, practical talk on *Canning and Preserving the Early Fruits*, and there will be numerous other bits of cooking lore.

An article on *Some Unique Lampshades* will give directions for using wall-paper motifs for effective decoration; while an original use for raffia is found in some odd bits of *Raffia Embroidery* for porch and living-room. There will be numerous other novel ideas for dainty needlework.

Now that hammock days are at hand once more, you will all be interested in our article on *Home-Made Hammocks*, which tells you by text and illustrations just how to net and shape your own hammocks for lawn or porch.

Mrs. Tobey's helpful *Lessons in Home Millinery* continue, with practical instructions for making *Hats for the Wedding Party*, while Mrs. Whitney has a word to say to the home dressmaker on the making of *A Draped Skirt* for the bride. The newest fashions will be shown, with chic effects in lingerie dresses, smart tub frocks, and gowns for the hundred-and-one occasions which summer provides; while there will be many practical and dainty designs for children.

All our other departments will be represented as usual, and you will find the June issue one of the most attractive numbers of the year.





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**S**ometimes it is hard to make a boy get up in the morning, but if he has been "brought up" on Ivory Soap he is sure to be bright and clean when he reaches the breakfast table.

Children take to Ivory Soap. As babies, the floating cake fascinates them. Then, a little later, they realize what a pleasant bath it makes so that, while still very young, they are willing to attend to their own toilets. Thus the practice of cleanliness becomes a habit which not even the prospect of a late breakfast can alter.

It is only natural for Ivory Soap to influence its users in this way. It is so mild and pure that it feels soothing to the tenderest skin. It gives such a bubbly, copious lather that it is a delight to bathe with it. And it rinses so readily that the skin is left in its natural, healthy condition—glowingly, refreshingly clean.

IVORY SOAP . . . . .



. . . . . 99<sup>44</sup>/<sub>100</sub>% PURE

# THE NEW PRESIDENT OF THE McCALL COMPANY

by Ray Morris



EDWARD A. SIMMONS, the new President of The McCall Company, was born in Brooklyn, N. Y., on March 20, 1875. He was educated in the public schools, but was forced to leave school when he was fourteen years old, just prior to graduation, to help support his mother. His first job was behind the counter in the dry-goods department of A. D. Matthews' Sons,

one of Brooklyn's department stores. Young Simmons left the Matthews' store in September of the same year, to go with The Railroad Gazette to read and clip the exchanges. He was, later on, made assistant to the News Editor; and then moved into the business department, to take charge of making up the advertising pages and to do the other work incident to the advertising desk. At the same time he was acting as assistant cashier and learning bookkeeping.

Then, after some experience on the road soliciting subscriptions and advertising, and selling books, he was placed in charge of the advertising department in the Chicago office of the paper, subsequently returning to New York as advertising man and assistant to the vice-president. In these years Mr. Simmons earned extra money writing matter for the text pages; and throughout a good part of his career he kept more or less in touch with the editorial side of the paper, although directly connected with the business side.

When twenty-two years old he was offered a position with another publishing company at a higher salary. He wanted to stay with The Railroad Gazette, but decided that, if he did so, he must have at least a partial interest as a proprietor. What moved him to that decision at that time it is hard to say; but it was undoubtedly one of the turning-points in his life. The man who was then vice-president of The Railroad Gazette had no very friendly interest in the young man, but offered to sell him \$5,000 worth of the stock of the paper at par, believing that that would effectually dissuade him from his idea. To the great surprise of all concerned, however, he went out and borrowed the money. This having been achieved, it was natural that he should have attracted the attention of the principal owners of the paper; and he was soon made secretary, and his duties increased. In March, 1903, he became a director and treasurer of the company, and in

November of the same year he succeeded, as vice-president, the man from whom he had bought his first stock. Meanwhile he was gradually acquiring more and more stock of the concern, as fast as opportunity would permit, and in May, 1911, he became president. A little more than a year ago he bought control of the company.

Probably the most conspicuous feature of Mr. Simmons' career on The Railroad Gazette was his purchase of The Railway Age, which was the principal competitor, in 1908—a year of great commercial depression, when very few enterprises in the country were prosperous. The difficulty of financing this purchase in such a commercial period was great, but Mr. Simmons saw clearly the opportunity ahead of him, and accomplished the purchase, to a large degree by his own efforts, thereby increasing tremendously the earning power and prestige of The Railroad Gazette, which then became the Railway Age Gazette.

During the last ten years, Mr. Simmons organized, financed and supervised the building of two manufacturing plants. Both are healthy and prosperous, and he still finds time to give them general supervision as chief executive officer.

The new President of The McCall Company has thus had a diversified experience along lines which peculiarly well fit him for the work ahead. There are probably few men living who know more about technical or class publishing; and with his mastery of this subject and his knowledge of machinery and the organization of a manufacturing plant, he comes into the business as a strong, direct and forceful personality

both equipped and accustomed to deal with men and affairs.

It is now a little over twenty-three years since young Simmons was obliged to leave school and join in supporting his mother. He stands as an excellent example of the results that can be accomplished by American boys who have the right kind of courage and character, and who can train themselves to acquire a thorough and first-rate mastery of each and every subject they have to deal with as it comes along.

Standing in the top rank of his profession as a technical publisher, the new President of The McCall Corporation has nobody to thank for his success but the Simmons boy who uniformly "made good" at every job he attempted.



EDWARD A. SIMMONS

# BEWARE OF IMITATIONS

By MARY HASTINGS BRADLEY

IT WAS June—but a June that should have been ashamed of itself. For three days it had rained in a gray and dreary drizzle that took the curl from my hair and the sparkle from my spirits, and, by the afternoon of the third day, when I had done every imaginable thing that needed to be done in the little apartment which father and I had just taken around the corner from the University to which father had been hastily summoned, every hour was growing longer and lonelier than the last. Desperately I wished myself back in Paris, where even if it did rain I could saunter along in the shelter of the arcades, and look in the fascinating shop windows, and have tea at Rumpel-Mayer's, where all the American tourists go; and then I pulled myself together with a jerk of decision and tried the eternal feminine remedy for the blues.

I believe a new way of doing her hair would help a girl through seven kinds of heartbreak. With growing enthusiasm I achieved an amazing wave, and an even more amazing coil—not in vain had I saved those combings for three years—and then I slipped on a little old-rose house dress, which would have illuminated the catacombs, and just at that auspicious moment the bell rang.

But it wasn't anybody I had ever seen before. He was young and big and blue-eyed, with student written all over him from the maroon hat-band on his straw hat to the hem of his dripping raincoat.

"I came about the advertisement," said he.

We had advertised for a cook and a second-hand runabout, and with welcome I asked him in out of the down-pour.

"Professor Conte is not at home," I explained, "but I am his daughter, and I am to attend to it."

"I'm at the University," he began, and then paused to stare so whole-heartedly at my hair that I wanted to put up a reassuring hand to it. It is nice hair, really, but it has a dreadful way of slipping loose, and that combing thing made me nervous.

"I'm Gordon of the Junior Class." He recollected himself with a rush, "and I came about—I'm afraid I'm dripping all over your rug."

I couldn't deny it; his raincoat was shedding torrents.

"It does not matter—nobody likes that rug," I told him.

He laughed out at that, a frank, jolly laugh that matched his eyes, and he looked down at the rug with interest to see what was wrong with it, before he finished his explanation.

"I came about the French."

"French?" I echoed.

"Yes, the advertisement, you know."

I stared down at the clipping he handed me.

**TO EXCHANGE**—A young Frenchwoman wishes to exchange conversations in French for English, 25 Oakenwald Place.

I had a blank moment

and then an enlightened one. We had advertised to exchange a motor-boat, which we had stored, for a second-hand runabout, and the newspaper had simply transferred the addresses of the advertisements.

It was on the tip of my tongue to say so, and if it had hopped off—why, I suppose there would have been about two polite sentences apiece and a closed door on adventure. But something tempted me, an instantaneous something due to that dismal rainy day, and the love of fun, and the nice, frank way he laughed—and then I'd like to know why I shouldn't exchange French for English if I wanted to?

Hadn't I just spent ten solid months in Paris stewing over irregular verbs while father stewed over his little kettles in the laboratory, and wasn't our name French, and wasn't I always wildly enthusiastic over masquerades and amateur dramatics? And then, at twenty one doesn't stop to count consequences.

It was all over in an instant. One flash of consciousness told me that I was on the giddy brink of temptation, and the next flash that I was over, for I heard my own voice, with a sudden, experimental accent, saying, "You would like to have French conversations—yes?"

It was just what he had been stating, but he accounted for my hesitation by remarking, "Perhaps you had expected to exchange with a girl?"

"Oh, yes—but maybe it does not matter in America? My father is the Professor Conte in the Chemistry Department at your University. We left Paris but a month ago."

So far so true, but if he had known a thing about the faculty, as a proper-minded Junior ought to do, he would have known that the new professor was no Frenchman, but a plain Chicagoan, who had been doing special research in France. But he didn't know and, merely observing vaguely that he had heard there was a new man in Chem., went on to tell me about his plight.

"I'm in third-year French, and I missed a lot last month with the gripe and—and one thing and another, and now it's so near examination that I'm having nervous prostration. Old Dixie—Professor Dixon—told me himself I'd better take a quick brace, and when I saw your ad. I thought it would be just the thing. It wouldn't do any harm to try," he added large-mindedly, "and perhaps I can help you with English."

It didn't seem to occur to him that any one able to comprehend his own informal variety of English did not need any great assistance with the classics, but I merely asked, "You wish to begin at once?"

He glanced at my festive garb. "If you are not engaged."

"But no, I have nothing to do," and, after he had shed the offending raincoat, I led the way into the living-room.

He took the uncomfortable colonial chair, which always manages to be in a



WITH GROWING ENTHUSIASM I ACHIEVED AN AMAZING WAVE, AND AN EVEN MORE AMAZING COIL—NOT IN VAIN HAD I SAVED THOSE COMBINGS FOR THREE YEARS.



caller's way, and I sat opposite with primly folded hands.

"Shall we begin in French? Of what do you wish to speak?"

"I don't care much about the speaking part, but," and he produced a very scribbly-looking paper, "this is my exercise for tomorrow, and I thought it would be all to the good if we ran over it together."

"Ran over?" said I.

"Prepared it, you know."

"Oh," said I, with idiotic satisfaction. "I am beginning to learn already. To run over is to prepare."

"Not — not necessarily. You couldn't say the automobile prepared the hen." He chuckled. "It means, in this sense, to—to have a look at."

COULD one say the automobile had a look at the hen?" I queried with concern, my face an inch deep with cherubic innocence, and I sighed sadly when he shook his head. "English is terrible."

"It's the limit," he agreed. "Glad I don't have to break into it—I'd rather tackle Differential Calculus. But I say, now, about these exercises—is this right?" and he read off a fearful thing about the green umbrellas of his aunt and loving the country of his father.

I corrected that and repeated the pronunciation half a dozen times and did the same to the next sentence and to the next and the next and the next, and after about twenty minutes it began to be borne in upon me that doing stupid French themes with an ungrateful unknown wasn't, after all, the most exhilarating way of passing the time. I was wishing myself back again on the verge of that temptation when he gave a frank sigh of relief, marked a final vowel, and stuffed his paper back into his pocket.

THERE, that fixes me for tomorrow, thanks to you. And now it's your turn. How can I help you? You speak perfectly good English."

"Perfectly good English but not good American." A happy inspiration was reviving me. "It is so strange, this country. The customs are different, not only from France but from what the books say. And there is so much of a laugh when I ask things. Now you shall be a young man calling on me and show me what it is to do then."

I sat there, trying to look as foreign and pathetic and naive as I could, and I saw Gordon of the Junior Class suddenly rouse to the situation. He had been so immersed in his horrid theme that he hadn't half appreciated this tête-à-tête with a young and charming daughter of France.

"All right, I'm calling," he agreed. "Good-afternoon, Miss Conte."

"Good-afternoon," I responded, and then in an anxious aside, "Is it really correct to have a man call alone, like this, in America?"

"It's the only way he will call," he assured me. "That's the surest thing you know. Just spring the chaperon act a few times and watch the sun go down on your solitude. One always gets so well acquainted talking weather with the chaperon! Well, let's return to our muttons, as my grammar says they say in your country."

"How are you—pretty well these days?"

"Indeed, yes—surest thing you know."

"That won't do." He was emphatic in his disapproval.

"IT IS SO STRANGE, THIS COUNTRY. THE CUSTOMS ARE DIFFERENT, NOT ONLY FROM FRANCE, BUT FROM WHAT THE BOOKS SAY."



"But you said it," I protested.

"That doesn't matter. I can say a lot to you that you can't say to me. You must say, 'Oh, I am very well,' or something like that."

"Oh, I am very well," I echoed with meekness.

THAT'S good." He repeated this a little vaguely, and then asked, "How is your father?"

"Oh, he is very well."

"And—er—how is the rest of the family?"

"There are, Monsieur, no more."

There was a pause.

"Pretty fierce out, isn't it?" he asked at last. "I was simply soaked walking over from the frat house."

"Yes, it is—fierce."

"Hold on, you mustn't say that, either. Say, just wet."

"Yes, it is wet," I obediently murmured, and continued my polite attention.

It seemed to disconcert him, and the conversation violently subsided. Gordon's gaze searched the room and rested on some Paris photographs.

"I suppose you miss Paris a good deal? Chicago isn't much like it, is it?"

"It is not," said I. "Paris is beautiful and clean, with big boulevards and vistas and a river with lovely bridges, and there are the fine buildings and the galleries of art—"

He did not let me finish. He gave me the whole thing—Marshall Field's and the Field Museum and the Art Institute and the Stockyards and the Lake Shore Drive and the Blackstone—not to mention the University itself. I learned how many times the area of the west side exceeded that of London, and just how few years it would be before we would distance any city in the world in size, wealth, beauty and hygiene. And as for the Fine Arts—well, he dared me to take a look at George Ade and the McCutcheon cartoons and then say that they languished here!

I didn't dare. I chimed in with the hymn of praise. "It is a great deal, also, to say of a city that a girl can walk upon its streets without being observed, is it not?"



YOU are right it is, and when you can't say that of a city you can excuse me from its precincts." He was quite savage about it, too.

But after this outburst inspiration again failed, and speech languished. Gordon appeared to rack his brains in vain, and with a laugh he owned his defeat.

"It's up to you, Mademoiselle," he admitted. "I—well, the burden of conversation over here never rests much on the man, you know. He just drops a few cheery words and the girl looks after the rest. She always does the entertaining while the man sits back, and listens. After a hard day's work, you know, a man doesn't go calling to talk himself blue in the face."

"Blue in the face?" I cried in large amazement, and we both laughed. "That is the part of the girl, then? I am to talk myself blue in the face? *Bien*, I will strive. But I thought American girls were so—so over-ripe."

"Over-ripe?"

"Is it not the word? To be—to be spoiled?"

From his mirth I judged that Gordon of the Junior Class was also having an entertaining hour. "It may be the same thing in the dictionary but it's not in life," he informed me. "It generally works the other way—the riper the lady the less spoiled."

"There is another of your expressions that perplexes." I wrinkled my forehead in profound thought. "What is it that it is to put one over?"

"Did someone put one over on you?" he laughed. "Why it means to—to get the better of you, to take advantage of your inexperience and your—innocence."

"Ah, yes. I must look innocent," I agreed. "For there was another young man, and he said I looked good to him." All of which was a true story.

Oh, Gordon was having a beautiful time. "You look good to me, too," he assured me gravely, but his blue eyes waked up and were full of little twinkles. I was thinking better and better of that old-rose dress every instant.

"TELL you what, Mademoiselle," he declared, "I'd like to be a real friend to you, not just a—conversation-alist. I'd like to come and see you and take you to one of our games or a frat dance, you know," and that blessedly impulsive boy went on to explain the intricacies of the student activities. He cautioned me gravely against indiscriminate acquaintances; he warned me against certain types of students and urged an attitude of most wary aloofness until I was certain that the student was a good fraternity man and all right.

"But you, Monsieur," I queried, "you are then all right?"

"Yes, I am," he said sturdily. "Your father can find out all about me. There's no reason why I can't be a real friend of yours, if you'd let me, and a girl—a girl like you—needs a good pal here."

"A pal?" I echoed. "What thing is that?"

He stopped to laugh about it. "You never can tell what it is," he declared, evidently bent upon my mystification. "That's the joy of it. It may be what's his name—Plato—or it may be the other thing—nobody can prophesy! A pal, Mademoiselle, is a friend to be relied upon in all emergencies."

"And you wish to be my pal?"

"That's just what I do wish."

"So soon," I murmured, in ingenuous astonishment.

"So soon."

I reflected. "What do I do to be a pal?"

"Just be a good friend—on the square."

On the square. Oh, my duplicity was rolling up a hideous account against me. How was I ever to extricate myself with any shred of respect in the eyes of that open, impetuous young man?

Just then the bell rang.

"Father never remembers his key," I murmured, but it was not father. It was Rita. Rita Parker lives just a block away, and has curly hair, and doesn't mind the rain.

NOW every whisper from our hall reaches our living-room, and anyway Rita was the last person on earth to whom I'd have chosen to explain that I was masquerading as a French *jeune fille* before a trustful student. And while I wondered agonizingly what to do, she had glimpsed Gordon through the wide archway and flung an unsubdued, "So that's why we are so gorgeous?" at my rose gown and fairly whirled me into the room.

My introduction was brief. I had no yearning to display my mock accent before Rita, and I sat by, mute and miserable, while she launched joyously into conversation. Rita was the sort of girl who is nice to every man on suspicion, and Gordon appeared increasingly to be the sort of man that any girl is justified in being nice to. With the situation thus intensified, Rita reminded my sick soul of nothing so much as a hungry orphan in a bake-shop.

Gordon, I divined, meditated a polite departure; Rita, I also divined, would manage a simultaneous leave-taking, and begin talking to him before she was off the steps. And undoubtedly she would begin by talking of me. . . . Whichever way I looked I saw Doom written, and, even as I foreboded, it was upon me.

THERE were a thousand things, of course, that she could have chatted about with safety; but, with her fatal instinct for personalities, she made a choice instrument for avenging the deception. Wasn't the weather dreadful for June, and how horrid of it to treat me so when I had just returned, and how long I had been away—a whole year, wasn't it?—and how much she had missed me!

"You have been in Chicago before?" came from the perplexed Gordon to me.

Hope died writhing. It was all over.

"Before?" cut in my cherished friend. "Why she was born here. We went to school together, didn't we, dear? It was just dreadful of her to go off to Paris."

All that remained for me was to screen my conduct from Rita's eyes—and tongue. Before my late conversationalist could catch his breath, I looked him full in the face and with a tone quite sheared of foreign inflection, "Father thought Paris was the best place for the special research in chemistry he wanted. It wasn't always gay for me, but, of course, I got a lot of French out of it. And that reminds me—it was quite a coincidence." I turned to Rita with the smiling self-possession of utter despair. "We advertised to exchange our motor-boat for a runabout this morning, and the paper put our address under the advertisement of some Frenchwoman who wanted to exchange French for English."

"How funny!" said Rita. "Did any one apply?"

"A man came this afternoon."

"In all this rain. He must have been in a hurry to see what that Frenchwoman looked like. Don't you think there is a lot of glamour about the French, Mr. Gordon, that isn't true to life?"

I dared not look at Gordon. He said in a queer voice that he thought there was. When under cover of Rita's remarks I presently stole a look at him I saw that he was stealing a look at me, a look that was dazed, incredulous, resentful, and several other things all at once. I could only hope I didn't look as I felt.

Then as the stroke of a clock died away he said that he must go. Rita, too, discovered that she must go, and as she only lived a block away would Mr. Gordon mind holding the umbrella for her? It was so windy and skirts were so bothersome to hold up.

Mr. Gordon professed his pleasure in the prospect, and Rita put on her coat. But fate relented. Rita's call had not been wholly philanthropy that afternoon; she wanted to use our telephone, and as the phone was in the back hall and she knew the way, Gordon and I were left alone.

We stood in silence while Rita's cheery tones calling for her number floated out to us. I had meant to wait for him to speak, but from his expression I decided hastily that I had better not and I put in a quick plea for mercy.

"I did your theme," I reminded him humbly.

"You did me, too."

"Oh, please! . . . Don't you see how it was?"

"Yes, I quite see how it was."

(Continued on page 79)

# DINNERS BY PARCEL POST

By ELSA HARWOOD WHARTON



**A** DINNER by Parcel Post! Why not?" said a clever New York woman when she heard of the new postal system that was to be put into operation the first of the year. "There is nothing to prevent."

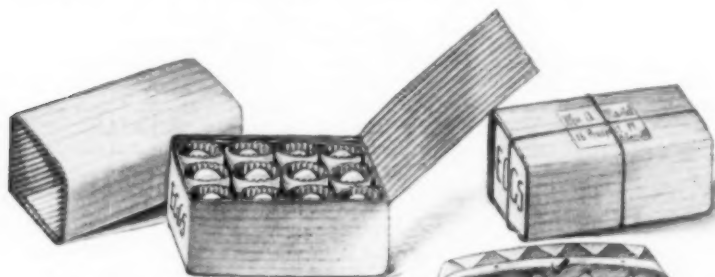
And so she planned a dinner to be shipped to her straight from the country on the very first day the new service became a law. She wrote to a relative in Connecticut and asked her to pack up securely and mail a fine, big roasting chicken; and she sent out to a large farm on Long Island for a market-basket full of vegetables and fruit to complete the dinner—a few choice potatoes, winter cauliflower, cold-frame lettuce and large, selected apples for dessert. She gave the farmer minute directions, taken from the post-office circulars, for packing these products safely, and for labeling them "perishable" in order to get them forwarded without delay.

Everything arrived in first-rate condition, just as she had anticipated; and to make up his eleven pounds of al-

Do you not pass your city fruit-stands with a sigh, thinking of the long way its apples, and pears, and peaches have traveled before they are offered to you for purchase? Do you not sometimes think with a shudder of the street dust that has gathered on them after an hour's exposure on the stand—or, worse still, of the dirty fingers that have handled them repeatedly, the unspeakable cloth that has been used to polish them up from time to time? Would you not rejoice to know where everything came from—to find a way of supplying your table with less questionable food?

**AND** you who live in the country! does not this new agency of transportation, which is willing to accept a little package, a small shipment; which takes your garden produce direct to the door of the consumer who buys it; which charges you no selling commission—doesn't this Parcel Post bring to your mind a glowing train of unexpected opportunities?

Why shouldn't you use the new service to make your garden, or your home-trained talent for preserving and butter-making and pickling yield you a good profit? You are raising more chickens than you need for the family; you do all the work of caring for and watching over them, actually buying feed for them; yet they have never represented a profit to you, because if you sold them at all you could not command anything like a good retail price. You have your own little kitchen garden, quite apart from your husband's cultivated acres. He ships his potatoes off by the barrel, and his corn by the hundred or the crate; and could not bother with a single measure of your strawberries or a broken quantity of those remarkable string-beans of which you are so proud. Up to the present time you have not had the faintest idea



AN EGG-CONTAINER, OPEN AND CLOSED



A HANDLED MARKET-BASKET IS A GOOD CONTAINER FOR VEGETABLES OR FRUITS.

APPLES IN TWO SMALL BASKETS FITTED TOGETHER FOR SHIPMENT. INDIVIDUAL APPLES WRAPPED IN TISSUE.

lowed weight, the farmer had even packed in a dozen beautiful, new-laid eggs for her breakfast—veritable jewels in the month of January in New York.

"The luxurious part of this trial of the Parcel Post," said the pleased recipient of the dinner, "is not so much what I received, as the fact that I know just where it came from, who handled it, and how long my food was on the way."

Doesn't this incident suggest hitherto unthought-of possibilities to you?

If you are a city dweller, would you not appreciate farm products direct from the country? Would you not like to know exactly where your butter, for instance, was churned, and to be able to state beyond a doubt, "These beans (or these strawberries) were picked only yesterday morning, at the Grange Farm in Uplands; I had them sent specially to me by Parcel Post?"

how to make these things yield a profit in money. Certainly, your immediate neighbors would not buy from you, even if they had the money to spare, for most of them are growing just about what you grow.

Being a city dweller myself, I happen to know that there are hundreds—indeed, thousands—of housekeepers who want just what you, in the country, have to supply, now that the direct means of getting this produce is available. In the first place, much of the choice material that goes into a big city like New York is not placed on sale where the ordinary, busy mother and manager can go to inspect and purchase; shopping by Parcel Post means to her a saving of valuable time, as well as getting superior products. In the second place, I have found, whenever I have lived merely near a country district—not in it—that I was no better off than in the city. It has not paid anyone



to deliver personally small quantities of goods to a few households, and the farmers who actually raised what I wanted sold their produce in bulk for a lump sum to get a quick return. The Parcel-Post delivery means finer discrimination now between what is sold cheaply in bulk, and those articles that are more or less in the nature of delicacies, and that deserve a better price and more careful methods of handling.

An organization which has been making tentative investigations with a view to bringing the producer and the consumer more closely in touch with each other, reports that it has located, up to the time of writing this article, far more consumers who are anxious to get country products direct than people who are willing to supply them! Is it not time for the woman in the country to wake up and seize her opportunities?

Because of this amazing discrepancy between supply and real demand—because I believe the new Parcel Post offers a big business opportunity to women who have never before dreamed there was money at their very doorsteps—I am addressing myself at present chiefly to the "producers" in the country. I want to discuss particularly the various kinds of foodstuffs each of you may have for sale, to suggest the proper way of packing and marketing this material, and even to give you, if I can, some hints as to how to find the market that is waiting for you.

To begin with: Let us consider what you may have to market. Take the very things you could put together to make a dinner, and see what a meal you could serve by Parcel Post. For the meat course you can offer chickens—or, perhaps, guinea fowl, which is worth twice as much. Your home-raised pork would be in great demand, whether made into ham or bacon by smoking, or sent out during the cold season as fresh loin or leg, or, better yet, as real country sausage. The city dweller never sees, tastes or smells such products as these unless she can get in touch with some one able to ship them to her. What would I not give, or my neighbor, or my friend's friend, for a real Virginia ham, for a few pounds of up-state sausage, or for a side of home-cured bacon? None of these parts of the pig is likely to exceed the weight limit for sending by Parcel Post, or to spoil in the sending.

**T**HEN, take the vegetables. We will pass over the potatoes, which should properly leave the farm by the barrel or sack—except, indeed, the very first little new potatoes, always so eagerly greeted and so handsomely paid for—and also omit from our plans the coarse, heavy and commonplace winter vegetables, such as carrots, turnips, squash, beets and cabbage. Things which keep indefinitely, which sell for comparatively little, and are to be had almost anywhere—that is, staples—will not pay to handle in small quantities. The extra early delicacies, the rare and refined additions to the table—whatever depends on its fresh condition to maintain its price—are the vegetables for you to consider shipping by mail.

Have you early June peas, tender string-beans, choice cucumbers, advanced tomatoes, or okra? (At the height of their season tomatoes are a drug on the market; you had better spend your energies putting them up.) Do you know mushrooms thoroughly, and are you competent either to grow them yourself or to select the edible wild mushrooms? You must be an expert to be trusted in such a delicate matter, but if you are one, or can become one, your market is waiting. The city woman buys mushrooms every day from the corner vender, paying from forty cents to a dollar a pound for them. Why shouldn't she prefer to know where they came from? And why shouldn't the woman who lives where they grow, and who could afford to take even less money and still make a handsome profit, easily sell them to her?

For the dessert there are all sorts of fresh fruit, and your own special preserves. Do you keep bees, and consequently get good honey? Or are you in the maple district, so that you could ship syrup or sugar of guaranteed purity? This guarantee means much to the careful city mother whose children crave sweet things, and hardly less to the fastidious little bride making her first griddle-cakes on her new electric toaster. Pure syrup is one of the country products for which the demand is continuous and unchanging.

As to fruit, you have, without a doubt, cherry, pear and peach trees, growing close to your house, as well as the delicious, but less profitable, apple; perhaps you even have an apricot or nectarine tree, or, if you live in the far

south, a fig tree. And have you thought of the berries that grow on the bushes in your garden, the raspberries, currants, gooseberries. There is a ready market for them, not only for the needs of the table but to supply the competent housewife who wants to "do them up." Of course, you may do them up yourself, and sell them to her. Can you make superlative mincemeat? Another dessert idea! Are you beginning to see the possibilities in these "Dinners by Parcel Post"?

But wait: Although I have hardly begun to suggest the foodstuffs you may have as yet unmarketed, the practical reader is probably already formulating questions and objections in her mind—queries and difficulties I want to anticipate as rapidly as the fast accumulating ideas on this big subject will permit me.

"I'll presume you have told me how to find customers" (though you haven't reached that point yet, you know!), you are reminding me, "but how on earth can I send a chicken by mail? Or butter? Or eggs? How about peaches, that bruise at the least touch? Or bottles of syrup? And what becomes of the chicken and butter in the middle of August?"

**P**ATIENCE, good friends! In the first place, the Government has made very careful arrangements for handling these identical things, and has published circulars which may be had for the asking, telling plainly just how any kind of article must be prepared for the mails, what will be accepted, and what is barred; furthermore, the establishment of what is known as the "zone system" settles effectively any doubt as to the transportation of perishable food products. Within certain limits perishable food will be carried; outside of those limits no one would want to send it, anyway. I shall tell you as far as possible how to pack and forward the various dinners that may suggest themselves to you, so that you will not be at a loss, if, by chance, you have any difficulty in obtaining this information.

The shortest or *local zone* is that reached by your own central post-office. Branching out from one town may be a number of Rural Free Delivery routes, on one of which your home may be located. (Largely because the wagons maintained for the R. F. D. service were going out filled and returning empty, and therefore useless, the Government first planned the Parcel-Post extension to its postal system.) Then connected with the main post-office are foot-carriers who deliver the mail within certain limits; and the general delivery window serves those not reached by wagons. In the local zone, a package will pass through but one post-office in going from you to your customer; the rate is consequently very low. Five cents is charged for the first pound, and one cent for every additional pound, so that the most a parcel in the local zone could cost is fifteen cents. (Eleven pounds is the limit of weight on any Parcel-Post package.) For shipping in the local zone, a chicken may be wrapped in paper, tied securely with string, the name of the sender written on the outside in addition to the forwarding address and the label "PERISHABLE" printed plainly. It will travel without damage.

**V**EGETABLES and fruit should be separately wrapped in soft paper to prevent bruising; then they may be fitted into a good-sized market-basket with handles, like the one illustrated, and marked the same way as the chicken. They should be tied up in such a way that the contents will not fall out, but also so that they may be inspected.

No letters should be put into a parcel of "fourth-class" or Parcel-Post matter; but a bill or invoice is allowed, and on the outside wrapper of the package, in addition to your own name as sender, you may write any greeting for a special occasion, such as "Merry Christmas" or "Birthday Remembrances", provided you do not obscure the address.

The "*first*" or *fifty-mile zone* is more comprehensive than the local zone, and includes towns within a fifty-mile circuit of a given point. "Perishable" products will be accepted for this zone, but not outside of it. Articles like honey or syrup, properly sealed and not subject to deterioration in traveling, may be sent any distance. In the fifty-mile zone a parcel may go through several post-offices and travel by rail or water before reaching its destination, an obvious reason for wrapping it more securely.

Take eggs, for example. In the local zone you can send them in a basket, if they are bedded in sawdust, oats, excelsior, or cotton, prevented from falling out, and plainly marked "EGGS". They will probably reach you in as good

condition as when the grocer's wagon delivers them in a bag or box. But the Government insists that they must be so wrapped that, in the event of their breaking, *they will not damage other mail matter or the person of any postal employee.* This, of course, is a fair and sensible rule, as is its companion order that, outside of the local zone, eggs "must be packed in double containers".

The best container I have seen is similar to the one shown in our picture. It is made of corrugated cardboard and weighs nine ounces. The inner part is like a drawer, which slips out and shows twelve little cylinders of corrugated pasteboard, each intended to hold one egg. These rest on a padding of cotton batting, and, when the case is tied with string and marked "EGGS" in large red letters, there is almost no chance of any damage to the contents. For valuable breeding eggs worth several dollars a dozen, such a container is a necessity.

Peaches and similarly delicate fruit should be protected from bruising by individual wrappings and packed in a regular small-sized fruit basket. A strong burlap cover and the proper tags complete the wrapping for sending in the local zone, but for the fifty-mile zone it might be advisable to use the further protection of paper. Every parcel should be weighed after it is wrapped up, as the post-office cannot accept a single ounce in excess of the stipulated eleven pounds.

THERE is another rule relating to size. With a tape, or yard-stick, you must measure your package from end to end in a straight line. Then measure it around its thickest part or girth. These two measures, added together, must not exceed seventy-two inches.

"What about butter and chickens in August?"

I should like to print in large letters, that the first and major requisite for any person thinking of doing business by

Parcel Post is *common sense* — common sense in choosing foods that will sell, in preparing them for shipment, in meeting the tastes and demands of customers, in grading prices, in packing so that all goods will arrive undamaged. That same common sense should teach anybody that perishable food cannot be shipped in midsummer without ice. At present the Parcel Post system is so far from what is ultimately hoped for it that the question of refrigerating cars has not been touched upon. There is a rule, nevertheless, which provides for refusal to handle anything with a bad odor.

So many things, however, are left, which will travel safely at any season that the two months when butter would melt *en route* can be devoted to other trades, or to canning and preserving the most perishable of the home produce in readiness for the winter

demand. During cold weather the city woman, who welcomes any opportunity to escape from the clutches of the cold-storage merchants, is constantly on the alert for new-laid eggs and country chicken, and the farmer's wife who has these luxuries to sell is entitled to and will get a good price for them.

SO FAR, I have barely touched upon what you may be able to sell. Let me ask you what there is growing wild anywhere near you. I lived for a time out of the city in a veritable wild Eden of successive fruits. We had wild strawberries in profusion, luscious, fragrant and immense. They made the most delicate strawberry jam and dessert syrup I have ever tasted. We had blackberries, huckleberries, wild grapes, and, best of all, wild plums, which I made into a tart jam in every way preferable to the conventional currant jelly to serve with meat. There were plums and green gages on a long-abandoned farm, where all the neighbors picked to their own satisfaction. And on the hot, moist, September mornings every surrounding field and lawn was dotted with mushrooms, the large, pink-gilled variety, about which there could be no mistake. To gather a pound before breakfast was no task at all, and I have actually gone out and filled a child's express wagon with them in less than an hour. Even before the days of Parcel Post we used to send our mushrooms and wild strawberries up to the city by mail in a strong box, just as we often sent flowers, laid on wet cotton and wrapped in paraffin paper. The extension of the weight limit merely makes it possible now to send such produce in greater quantity and at a much cheaper rate.

Strawberries, raspberries, choice cultivated grapes (the little catawbas or hardy white grapes), can all be sent profitably by mail; plums and gooseberries are not too heavy, and, during their short season, cherries are most accept-

able. The main point in packing any of these fruits is to prevent crushing — the stiffer the container the better — and to cover the outside lest the juices ooze out. Tissue-paper and cotton will help more than anything else to separate the individual fruits.

One of the secrets of business success in shipping for profit by mail you have no doubt already grasped: it is to choose light-weight, unusual, early articles to build your main trade upon.

Nuts bring good prices, particularly the extracted nut-meats, which cost little to send in proportion to the price they bring. English walnut meats are worth forty-five cents a pound, pecans seventy-five cents, hickory nuts sixty cents, pignolias and hazel nuts somewhat less. Most town-folks realize now that the nut meats sold by the grocers are often extracted by cheap labor in

(Continued on page 85)



THE PARCEL-POST DINNER. JUST AS IT LEFT THE FARMHOUSE

# PAINTED WINDOWS

by Elia Peattie

## No. 2. I Go on a Journey

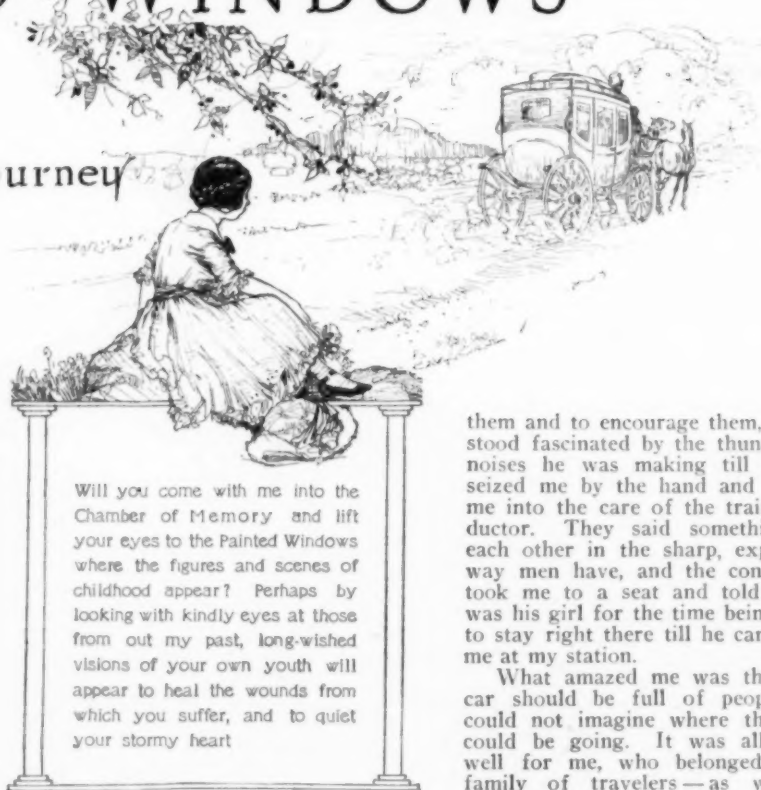
IT WAS time to say good-by.

I had been down to my little brother's grave and watered the sorrel that grew on it—I thought it was sorrow, and so tended it; and I had walked around the house and said good-by to every window, and to the robin's nest, and to my playhouse in the shed. I had put a clean ribbon on the cat's neck, and kissed my doll, and given presents to my little sisters. Now, shivering beneath my new gray jacket in the chill of the May morning air, I stood ready to part with my mother. She was a little flurried with having just ironed my pinafores and collars, and with having put the last hook on my new Stuart plaid frock, and she looked me over with rather an anxious eye. As for me, I thought my clothes charming, and I loved the scarlet quill in my gray hat, and the set of my new shoes. I hoped, above all, that no one would notice that I was trembling and lay it down to fear.

Of course, I had been away before. It was not the first time I had left everything to take care of itself. But this time I was going alone, and that gave rather a different aspect to things. To go into the country for a few days, or even to Detroit, in the company of a watchful parent, might be called a "visit"; but to go alone, partly by train and partly by stage, and to arrive by one's self, amounted to "travel". I had an aunt who had traveled, and I felt this morning that love of travel ran in the family. Probably even Aunt Cordelia had been a trifle nervous, at first, when she started out for Hawaii, say, or for Egypt.

MOTHER and I were both fearful that the driver of the station 'bus hadn't really understood that he was to call. First she would ask father, and then I would ask him, if he was quite sure the man understood, and father said that if the man could understand English at all—and he supposed he could—he had understood that. Father was right about it, too, for just when we—that is, mother and I—were almost giving up, the 'bus horses swung in the big gate and came pounding up the drive between the Lombardy poplars, which were out in their yellow-green spring dress. They were a bay team with a yellow harness which clinked splendidly with bone rings, and the 'bus was as yellow as a pumpkin, and shaped not unlike one, so that I gave it my instant approval. It was precisely the sort of vehicle in which I would have chosen to go away. So absorbed was I in it that, though I must have kissed mother, I have really no recollection of it; and it was only when we were swinging out of the gate, and I looked back and saw her standing in the door watching us, that a terrible pang came over me, so that for one crazy moment I thought I was going to jump out and run back to her.

But I held on to father's hand and turned my face away from home with all the courage I could summon, and we went on through the town and out across a lonely stretch of country to the railroad. For we were an obstinate little town, and would not build up to the railroad because the railroad had refused to run up to us. It was a new station with a fine echo in it, and the man who called out the trains had a beautiful voice for echoes. It was created to inspire



them and to encourage them, and I stood fascinated by the thunderous noises he was making till father seized me by the hand and thrust me into the care of the train conductor. They said something to each other in the sharp, explosive way men have, and the conductor took me to a seat and told me I was his girl for the time being, and to stay right there till he came for me at my station.

What amazed me was that the car should be full of people. I could not imagine where they all could be going. It was all very well for me, who belonged to a family of travelers—as witness Aunt Cordelia—to be going on a journey, but for these others, these many, many others, to be wander-

ing around, heaven knows where, struck me as being not right. It seemed to take somewhat from the glory of my adventure.

However, I noticed that most of them looked poor. Their clothes were old and ugly; their faces not those of pleasure-seekers. It was very difficult to imagine that they could afford a journey, which was, as I believed, a great luxury. At first, the people looked to be all of a sort, but after a little I began to see the differences, and to notice that this one looked happy, and that one sad, and another as if he had much to do and liked it, and several others as if they had very little idea where they were going or why.

BUT I liked better to look from the windows and to see the world. The houses seemed quite familiar and as if I had seen them often before. I hardly could believe that I hadn't walked up those paths, opened those doors and seated myself at the tables. I felt that if I went in those houses I would know where everything was—just where the dishes were kept, and the Bible, and the jam. It struck me that houses were very much alike in the world, and that led to the thought that people, too, were probably alike. So I forgot what the conductor had said to me about keeping still, and I crossed over the aisle and sat down beside a little girl who was regrettably young, but who looked pleasant. Her mother and grandmother were sitting opposite, and they smiled at me in a watery sort of way as if they thought a smile was expected of them. I meant to talk to the little girl, but I saw she was almost on the verge of tears, and it didn't take me long to discover what was the matter. Her little pink hat was held on by an elastic band, which, being put behind her ears and under her chin, was cutting her cruelly. I knew by experience that if the band were placed in front of her ears the tension would be lessened; so, with the most benevolent intentions in the world, I inserted my fingers between the rubber and her chubby cheeks, drew it out with nervous but friendly fingers, somehow let go of it, and snap across her two red cheeks and her pretty pug nose went the lacerating elastic, leaving a welt behind it!

"What do you mean, you bad girl?" cried the mother,



taking me by the shoulders with a sort of grip I had never felt before. "I never saw such a child—never!"

An old woman with a face like a hen leaned over the back of the seat.

"What's she done? What's she done?" she demanded. The mother told her, as the grandmother comforted the hurt baby.

"Go back to your seat and stay there!" commanded the mother. "See you don't come near here again!"

MY LIPS trembled with the anguish I could hardly restrain. Never had a noble soul been more misunderstood. Stupid beings! How dare they! Yet, not to be liked by them—not to be understood! That was unendurable. Would they listen to the gentle word that turneth away wrath? I was inclined to think not. I was fairly panting under my load of dismay and despondency, when a large man with an extraordinarily clean appearance sat down opposite me. He was a study in gray—gray suit, tie, socks, gloves, hat, top-coat—yes, and eyes! He leaned forward ingratiatingly.

"What do you think Aunt Ellen sent me last week?" he inquired.

We seemed to be old acquaintances, and in my second of perplexity I decided that it was mere forgetfulness that made me unable to recall just whom he was talking about. So I only said politely: "I don't know, I'm sure, sir."

WHY, yes, you do!" he laughed. "Couldn't you guess? What should Aunt Ellen send but some of that white maple sugar of hers; better than ever, too. I've a pound of it along with me, and I'd be glad to pry off a few pieces if you'd like to eat it. You always were so fond of Aunt Ellen's maple sugar, you know."

The tone carried conviction. Of course, I must have been fond of it; indeed, upon reflection, I felt that I had been. By the time the man was back with a parallelogram of the maple sugar in his hand, I was convinced that he had spoken the truth.

"Aunt Ellen certainly is a dear," he went on. "I run down to see her every time I get a chance. Same old rain-

(Continued on page 17)



THOUGH I MIGHT HAVE KISSED  
MOTHER, I HAVE REALLY NO  
RECOLLECTION OF IT.

# BREAKING INTO THE GAME

by Lucy Huffaker



HE wanted to be a newspaper reporter. That is how I came to know her. A common friend brought her to call upon me, one day, so that I could tell her how to realize her ambition. I told her. I think every newspaper man or woman likes to "talk shop". At least I cannot recall one who does not, and I have hundreds of friends who are, or have been, reporters. But, added to the pleasure which I always get from talking about newspaper work, there was the feeling that this girl had the making of a reporter in her. If I could give her advice which would help her to secure a position, I felt that I would be doing something for the profession, as well as for her. It is a feeling which I have not always had when common friends have introduced me to girls who wanted to be reporters. So many of those girls have seemed to have no qualification, other than the desire, for newspaper work—and so many times the desire has been based on nothing more substantial than the belief that there is much of romance and little of work in a reporter's life!

But this girl made me feel, from the first moment, that, given the chance to prove herself to the city desk, she would do it. She was young, but not too young; she was glowing with health and enthusiasm; she had an easy manner, and one which inspired confidence immediately. As we talked to each other, it became evident that she was well educated, that she had a sense of humor, that she had had many and varied experiences and knew many people. She looked like one of those blessed ones of the earth who thrive on work.

"So you want to 'break into the game,' do you?" I said, after a few minutes, to bring the conversation around to the one thing in which she was interested, but which she was too polite to mention first.

"Do I?" she laughed. "You see, I don't even know the jargon."

"You'll get the slang all right," I reassured her. "That will take care of itself. There are other things you'll have to get first."

"A job, for instance," she said. And we both laughed.

Then I told her, as I have told every girl who ever came to me saying she wanted a newspaper position, that the only way she could ever become a reporter was to prove to some editor that she knew a story when she saw it, and, having seen it, could write it.

"You must find, somewhere, some story," I said. "The editor never lived who wouldn't see anybody who had a story."

"Where am I to get the story?" she asked.

FINDING out is part of the training of a reporter," I answered. Then, fearing that sounded didactic or epigrammatic, I said: "Nearly everybody knows some good story—perhaps not a real news story, but something which some department of a newspaper might buy. I'm sure you must know some, and, if you like, we'll talk them over. You can try them out on me."

"But," said the girl hesitatingly, "isn't it all right to go to the newspaper offices and ask the editors for a chance to report?"

"I don't know of a better way to fail to get a position on a newspaper," I said.

She stared at me. I didn't wonder at that. I admit that it would seem logical for a person who wanted a job to apply to someone who had one to give. Perhaps news-



"ANY GIRL WHO WISHES TO BECOME A REPORTER MUST READ THE NEWSPAPERS THOROUGHLY."

paper work isn't logical. I don't know. But I do know that reporters do not go to work in that way.

"Isn't the way you suggest slow?" she asked.

"Yes, and I can't even say it is sure. But it has the virtue of being the only way."

She looked out of the window for a moment without speaking. Then she turned to me, and said: "You see, I must have work right away. I can't afford to wait months, or even weeks, for a position. Just as soon as I possibly can, I must be able to support myself."

THEN she told me the whole story. Her father had been an army man. She had been born at West Point, while her father was an instructor there, and she had lived at many army posts. Then her father had been made military attaché to a foreign embassy. She had been literally everywhere; she had had an excellent education; she had known brilliant society all her life. But her father had died. There was only a little money left. She had a sister, who was married to an army man. She could live with the sister, but she felt she was a burden. She wanted to be independent. She had had an offer to teach languages, in which she was proficient, in a finishing school, but she did not want to teach. She had always wanted to write, and she had decided to try to be a reporter.

"So you see," she concluded the story, "I want to begin to make enough to pay my board, right away."

"You'll be paid space rates for every story you sell," I answered. "And if you keep it up, after a while some editor will offer you a position in self-defense—I've known more than one reporter who got a steady job because the office felt it could afford to pay him a salary, but couldn't afford to pay him space rates. Such cases are rare, of course. But, after you've proved yourself, you won't have much trouble."

It was plain that she was disappointed in what I had told her. So, I began to talk of other things, or, to be more accurate, I had her talk of other things. She did not know it, but I was using upon her the wiles of the professional interviewer. At last she told me what I had been waiting for.

"That's the very thing," I cried.

"There's the story to take to an editor," I explained. "It isn't a news story, of course—it is rather difficult to get one of those, when the sources of news are so well covered—but what you've just told me nearly any Sunday editor would be glad to buy. And the Sunday papers are not to be scorned."

A few moments later, quite inadvertently, she told me a news story. She didn't know it was that, but most reporters have to be trained to know news. I was overjoyed.

"You have two openings right away," I said, and I told her which papers would be most apt to buy those stories.

We talked for an hour or more, and when she went away she thanked me for taking the time to see her, and for my advice. But, some way, despite her charming manner, she spoke as one without conviction. Ten days later I received a sweet little note from her. It was written on the stationery of the finishing school. She was to begin her classes there the next day.

**I** KNOW I should like newspaper work better than this," she concluded the letter, "and perhaps I'll try it again, when I have some money saved. If I never do work as a reporter, I shall always envy you those years you were one. But perhaps I couldn't be one, anyway."

Perhaps she couldn't! When the common friend who had introduced us told me that instead of acting upon my suggestions she had gone to every newspaper in the city and sent in her card with the information that she wanted a position but had had no experience, I grew cynical as to my ability to recognize an embryonic newspaper woman. Finally, when she had been "turned down" by every editor in town—I think she succeeded in seeing only two—she sent in word to one city editor that she had a news story. She was admitted at once. But, in the week since she had told me the story, it had ceased to be news. Probably she never would have made a reporter, for evidently she did not read the papers. If she had, she would have seen that the story which would have been an opening wedge for her had run on the first page of every paper in

the city. Long before the day when she followed my advice, it had found its way into editorials—a sure sign to a reporter that a story is "stale".

Whenever I have thought of that girl I have wondered why it was that, having asked my advice (I certainly should never have given it, unsought), she did not follow it. For some reason, evidently, I was not convincing to her. But, by her refusal to do as I had suggested, she helped to prove my theory. She might never have become a reporter if she had followed my advice to the letter. But—one thing is certain—she did not become one by acting on her own judgment.

Of course, I am not speaking of trained reporters when I say one is predestined to failure by asking a city editor for a position. It is obvious that the method which a beginner must use is not the one which an experienced man or woman may use. For that matter, a trained reporter does not need to be told how to get a position. He knows that for himself. I have never known it to be a handicap to anyone, however, to send in word to an editor that he had a good story which he wished to sell. It is the one infallible means of reaching the editorial ear.

Nor does my rule necessarily apply to a girl in a town or small city who wishes to work on the home newspaper. But there are, of a necessity, few positions in a small place, and most girls who wish to be reporters dream of working on a metropolitan paper. In a little town, of course, one probably knows personally the editor of the paper.

My first editor was a man whom I had known all my life. As our town was one of about twelve thousand inhabitants, it was not strange that I knew him. I can't remember when it was that I first decided that I would be a reporter, but I have an idea it was the first time I ever

(Continued on page 112)

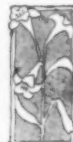


"THE EDITOR NEVER LIVED WHO WOULDN'T SEE ANYBODY WHO HAD A STORY."





# A PINK-AND-WHITE GARDEN

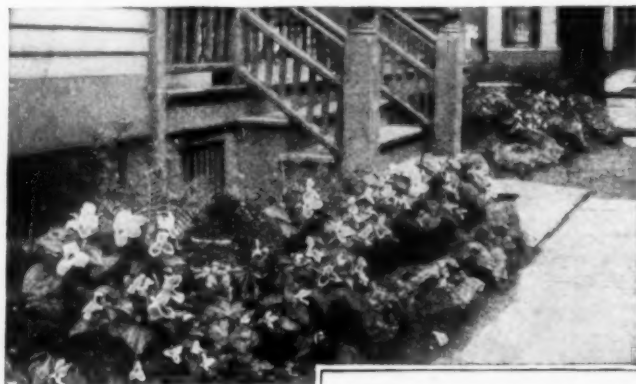


by  
Samuel Armstrong Hamilton

**W**HY not have a pink-and-white garden this year? There are many kinds of gardens; in fact, gardens are as different, and as individual, as their owners, but in most cases the motif is anything rather than color, and why? There is no reason that I can conceive why people should not long ago have modeled their gardens along color lines, or at least have set apart portions of them for certain color effects or combinations. All of us have our favorite colors, and there are enough of those who are fond of pink and white to make such a garden popular, once the fashion has been set. One attraction of a pink-and-white garden lies in the fact that there are so many fine flowers which can be used, commencing with the earliest bulbs in the spring and continuing to the last



JAPANESE ANEMONES (OCTOBER AND NOVEMBER)



TRILLIUM (EARLY SPRING)

pink-and-white chrysanthemum in November, that it need never be bare of blossoms.

It is possible to make a pink-and-white garden from either annual or hardy flowers, or both, but the best effects can be secured by using the hardy ones, with the annuals as a finish to beds and borders, and a few of them utilized as bedding-plants. There are no doubt some persons who have gardens divided into sections by natural objects or by fences, and one of these sections could be used as a separate pink-and-white garden, where it is not desired to carry out the entire garden in one color scheme.

The whole success of the pink-and-white garden does not lie in the color scheme. The foundation of this garden must be laid properly, the same as that of an ordinary one, since the success of any garden, whatever its color or scheme, lies first in this. The turning of a first-class garden of another scheme into a pink-and-white one is comparatively easy, being just a matter of planting the proper things for this color effect, but it will be rare to find this kind of garden already established, so the new one must be started rightly for the best results.

The first principle in gardening is good drainage. No matter what else the garden has, it will not be a success without this feature. Satisfactory drainage is not difficult of achievement, except in the case of a garden with a "dip"



or one with a number of "humps", and even these difficulties can be overcome.

There is a reason for the necessity of good drainage in a garden, which should be understood. The roots of plants will not do well if surplus water is allowed to stand about them. Well-drained soil will shed all water after hard rains, except that which will be naturally held in suspension in the soil by capillary action; but if there be no good drainage, the surplus will remain and virtu-

ally smother out the roots, which must have air just as well as animals. Soils with a shaly, pebbly, or rocky sub-soil usually drain well, but where the sub-soil is a sticky, tough, or peaty clay, the drainage is sure to be poor, these substances being practically impervious to water.

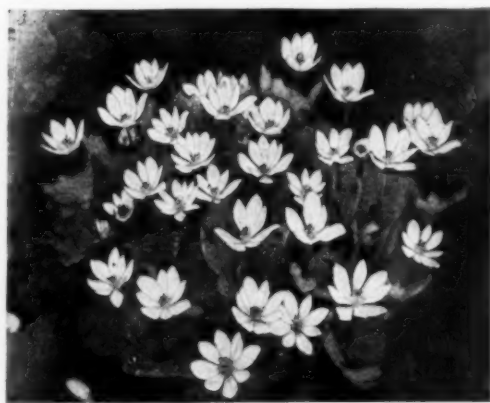
Once you have located the low, undrained places in your garden, the manner of providing drainage consists in sinking hollow porous tiles in the ground to a depth of not less than two feet. If you have plenty of time, help, and materials, make trenches a foot wide, and two feet deep, and fill them with one foot of broken stone the size of railroad-ballast, covering them with

the top-soil taken out when digging. These ditches, or tile-lines, must be so run that the garden land will naturally drain into them, and should be not less than sixteen feet apart. They are not expensive, and, once made, will last as long as the garden.

The second principle of good gardening is a good soil. We often hear people say that their gardens do not prosper because their soil is so poor; it does not seem to occur to them that, if this be the case, they should make the soil good. There is no soil so poor that it cannot be made good, unless it contains some impossible foreign matter detrimental to plant growth, which is rarely the case.

Plants require three kinds of plant-food and one medium

(Continued on page 105)



SANGUINARIA, OR BLOOD ROOT (MARCH AND APRIL)

# SAY, LITTLE GIRL

Words and music by CRUDUP VESEY

*Moderato.*

1. Un - der-neath the ra-diant sil-v'ry moon.....  
2. Sun - ny sum-mer days will soon be past.....

In the warm and balmy month of June, Wandered she and I 'neath the Southern sky, With  
Then will blow the drear-y win - ter blast, But wheth-er cloud or shine, she'll al-ways be mine, For

love's sweet music both our hearts a - tune, The gen-tle night-birds sing-ing in the trees. The  
love's young dream with us will always last. Al - tho' the birds will cease their joy-ous lay, Al -

soft mag-no-lias sway-ing in the breeze; The air with ros-es sweet; then all our sen-ses greet, I  
tho' will pass the hap-py sum-mer day, I'll fold her to my breast where she can e'er find rest, I'll

## REFRAIN.

turn and say, as her dear eyes I meet..... I love you, eyes of blue, I'll be  
look in - to her eyes, then, and will say:..... I love you, eyes of blue, I'll be

true al - ways to you; Give me a sign, dear, that thy heart is mine..... From-se me that you'll be  
true al - ways to you; Give me a pledge, dear, that thy heart is mine..... Tell me, dear, an-swer me

true ..... I'd like a kiss, just a mo-ment of bliss..... Say, lit-tle girl, would you? .....  
true..... I'd like to mar-ry, and no lon-ger tar - ry, Say, lit-tle girl, would you? .....

Copyright, 1913, by Crudup Vesey.

# THE WINGED TEMPTATION



by  
Mary  
Imlay  
Taylor



## CHAPTER VIII

**T**HAT night, unable to communicate with his friends, who were scattered at the various places of amusement, Peter was detained in a cell at the police station. In the morning, at a very early hour, Ambassador Shelburne arrived in person. He had come on the night before, and was with the American Ambassador in Paris when the news of the extraordinary charge against Peter reached the Embassy.

Peter, who had been waiting with great impatience for an answer from the Americans, rose eagerly to greet his visitor.

"Your Excellency is more than kind to come to this hole," he said, with indignant emphasis. "This, I suppose, is French and Italian justice."

"Well, I think we may call it 'Eyetalian' sharp practice," replied the ambassador, smiling; "at least, it has served its purpose."

"If that purpose was to make a stupid scandal," said Peter. "I borrowed a newspaper from one of the gendarmes and saw that it was all published in full. I shall make a formal protest."

Shelburne laughed softly, in his genial way. "After all, Peter," he said, "you ran off—or flew off—with the bride! How could you deceive us so? I saw Rosa Morrison for a moment this morning—she's just come from Rome—and she's positively indignant. She declares that you concealed a romance."

"I've never admitted flying off with the bride," Peter remarked dryly.

"But the bride has admitted it," the ambassador retorted, still smiling. "That's why I came to release you so soon."

"The bride?" Peter was on his guard. "Do you mean to infer that I really ran off with the Princess Udine?"

"I said 'flew,'" replied Shelburne provokingly. "Come, come, Peter, confess! It is good for your soul. The Princess Udine, young and lovely and distressed, came to the Embassy this morning and told us the story."

**P**ETER flushed deeply—a light shone in his eyes. "It was fine of her to face the situation," he said.

Shelburne nodded. "That comes of being half an American," he said smiling. "You know I believe in our girls, and she's an American girl's daughter. As it is, it shows how our girls with fortunes may be beset in certain dark corners of Europe, where money is greatly desired. She told us the whole story, and she was corroborated by a little scared Frenchwoman with an 1830 bonnet. At least, Mrs. Shelburne said it was 1830; I'm not a millinery expert myself."

Peter rose abruptly, and walked to and fro in the small room. He was plainly agitated. At last he stopped in front of the ambassador.

"Your Excellency, they've kept that girl a prisoner at Calimara; they've robbed her, and to cover up their dishonesty, they want to marry her to the Conte di Cagliari."

Shelburne nodded thoughtfully. "It's quite possible, though, that Cagliari *filis* is really in love with Donna Victoria. He's an Italian, and he's young. Besides, the princess is one of the most charming girls I know. Allow, therefore, something for Antonio's passion, for his mother's ambition, and the probability of this indebtedness to the girl's estate."

Peter felt a sudden keen twinge; he sat down, quite pale. "I've allowed all that. But I know what they've been doing; they've robbed her, and I can expose them. I've got all the papers; they came last night from Rome."

Shelburne looked thoughtful. "I wish she hadn't gone back," he said.

"Do you mean she's gone back to them?"

Peter almost shouted.

"Certainly, my dear boy; it was the quickest way to make them withdraw that absurd charge against you."

Peter fairly wrung his hands. "Oh, confound it! I beg your pardon, Ambassador, but this is the most ridiculous, the most unpardonable, thing, that young girl going back to those titled rogues on my account! Why, why, I won't permit it! I—" He rose, "Let us go, your Excellency!"

Shelburne held up a detaining hand. "My dear boy, she had to, and they knew it. They had made her position impossible. She had to go back or lose her good name."

**P**ETER stood, rooted to the spot, his face turning from white to red, as the full significance of the situation revealed itself to him.

"You see she'd done a very foolish thing," remarked the ambassador, letting the facts sink into Peter's consciousness. "She should have gone away alone."

"I should have thought," said Peter, in great distress; "I should have avoided such a complication."

"On the contrary, she should have looked before she leaped, as the saying is," replied Shelburne, smiling, "but, unhappily, a young girl never thinks; she only feels."

"All the more reason why I should have thought for her," Peter said. "It's all absurd. Of course, they knew where she was. They've had me followed and, of course, they'd traced her before they came here. It's simply an atrocious conspiracy to get hold of her whole estate. Why, I'm her grandfather's lawyer; that's respectable enough to refute their lie."

Shelburne nodded. "A lie, my dear Peter, is the most difficult thing to refute, especially when it's a half-truth. Come, now, my boy, admit that it was a highly eccentric thing, to say the least, for a Roman princess to elope from her wedding in a stranger's airship!"

"Oh, she knew who I was!" Peter protested; "and I'm her grandfather's representative."

The ambassador smiled. "Your antiquity is so great, too!" he mocked; "and you thought you'd met Psyche, I'll wager. Pshaw, my boy, don't get angry! Mrs. Shelburne and I both love the girl—she isn't the princess to us, but just Addie Bishop's daughter. I suspect that they'd been anything but good to her, and the child acted on impulse. She saw your airship and a fairly good-looking fellow at the wheel, and the idea of a romantic escape flashed into that sweet, foolish, girlish head of hers. It's all your fault, Mr. Aviator; you should not have tempted her with an airship."

Peter smiled reluctantly. "She called it 'The Winged Temptation'."

"Just so! You see how quick she is to act; she went at once to set you at liberty; she dragged that poor old Frenchwoman about until she was fairly breathless!"

Peter reflected; there was joy in it. "I'll go and thank her," he said. "I'll get her away at once. I'll make them give an account of their stewardship."

"They never will, unless you wring their necks," said Shelburne dryly.

### SYNOPSIS OF PRECEDING CHAPTERS.—

We hope by this time everybody knows Peter Gerrish, our sturdy American hero, but if you are one who does not, let us explain that he has come to Italy to fly his airship in the Paris races and to straighten out the affairs of the charming young Princess Udine, who is half an American and a granddaughter of a dead client. He meets without recognizing her, takes her for a flight in his airship near Rome, and innocently assists her to escape from the celebration of her marriage to Antonio di Cagliari, son of the uncle and guardian who has, without her knowledge, misappropriated her fortune. She disappears, is discovered by Peter in Paris with her old governess, where Peter himself is followed from Italy by the Duke (her uncle), the Duchess, and Antonio, and arrested on a charge of violently abducting the Princess Udine. This month's instalment, which is Chapter VIII, will tell you what happened next.



"If it's necessary, I will—judicially," retorted Peter, with a grim laugh. "I'd like to."

"Especially Antonio's, I suspect!" retorted the ambassador, rising. "Come, let us go and lunch together."

"A thousand thanks, Ambassador, but I must see her at once."

"Oh, come, you infatuated boy, luncheon first, romance and business afterwards."

"First, I fancy, I must see the commissaire."

Which was the case. But the formalities were soon over, and Peter left the ambassador in the lurch. He would not even lunch. In spite of Shelburne's good-humored teasing, he went at once to find Victoria.

AS HE went, he thought, and thought deeply. The rush of events had been too swift in the last forty-eight hours, and his anger at the absurdity of his arrest had been too great for him to realize the significance of the situation as developed by the Cagliariis. It occurred to him now, however, in a new light. Had they not used him to bring matters to a climax and induce the princess to return to them, to get her out of the way for the time? Was their object, after all, more sensible than his futile arrest? Had they really used that to force Victoria into immediate acquiescence? Undoubtedly, they would use every means within reach to induce her to marry Antonio, to prevent too severe an inquiry into her estate. They could not get the American securities, but they would risk everything to hold the Italian fortune. Peter remembered, with a pang, that the young count was exceedingly good-looking.



Drawn by  
David Robinson

"YOUR  
EXCELLENCY,  
THEY'VE  
KEPT THAT GIRL  
A PRISONER AT  
CALIMARA;  
THEY'VE ROBBERED  
HER, AND, TO  
COVER UP THEIR  
DISHONESTY, THEY  
WANT TO MARRY  
HER TO THE CONTE  
DI CAGLIARI."

At this thought, and its accompanying pang, Peter stopped abruptly in the quaint old street he was traversing. "Good heaven!" he exclaimed to himself, "I'm—I'm in love!"

This fact, so astonishingly simple, yet so eternally involved, was established; Peter stared at it, as a man sometimes stares at his own changed face in the glass. After all, was it not delightful to love her, even if she did happen to be a very great lady and an heiress? Had she not behaved like any other simple girl in going at once to his rescue? Had she not chosen to return to the guardian she distrusted, and the bridegroom she had jilted, rather than permit him to remain under their accusations? It was a brave thing for a girl to do; besides, she was so lovely, so gracious, so— Here Peter pulled himself abruptly together. She was a princess, the last of an old and illustrious Roman family, and he was only a plain American, reasonably rich, reasonably well born, yet, as a match for a millionairess—but with sudden, selfish joy he reflected that she was no longer a great heiress; they had robbed her! How lovely she was!—and he was going to see her.

He plunged ahead again to the hotel, but there, to his dismay, he met with absolute disappointment. They had gone!

The Cagliariis, accompanied by the Princess Udine, had left in their own touring car on their way to Rome.

The shock of the surprise made Peter's head swim. But, the next moment, his legal instinct awoke; he must give up the aviation prize; he must instantly overtake that car; he must bring these scheming Italians to terms. He stood a moment thinking; then with a quick step he turned toward the Rue de Penthièvre. He had not a moment to lose; he must know if Madame Moselle, too, had gone, and, if not, what she knew about it.

He found the little woman there, and in the greatest distress. "They've taken my lamb away, monsieur," she cried, "without so much as a word, without even an adieu."

"Surely you knew she was going?"

"Mais, non, I knew nothing. She went, so she said, to tell them the whole thing, to settle with them, since she is of age, and she never came back at all. They tell me, at Meurice's, that she went with them in their automobile. I—I have only this, monsieur!" and she produced a large, alluring, lovely hat, a thing of straw and ribbon and roses, but quite a magical creation.

Peter looked at it wonderingly, then he firmly repressed an inane desire to hold it in his hands. "This is very extraordinary," he remarked. "They couldn't have taken her off against her will."

MADAME shook her head disconsolately. "Monsieur, I think she's almost afraid of them!" she whispered, leaning toward him, and looking over her shoulder as if she expected to see the duchess. "She was watched, poor lamb, and kept away from people always. Do I not know? I was her French governess for years, monsieur, and I saw. Eh, but I saw! It's her money they want. They can't understand her; they don't love her, and she's gone back there to Calimara. She calls it her prison, her beautiful marble prison. *Mon Dieu*, it makes me weep!"

Peter rose and walked to the window. "I wish you were with her, madame," he said. "I came hoping to hear better news, trusting that you were going to her at Rome. I wanted to thank her"—he paused and there was a perceptible moment of

(Continued on page 103)

# TEAPOTS AND TEA

By ANNE GOOD

**K**ATE DOUGLAS WIGGIN says there is only one way to make tea and get it right. Having just written a cook-book, she ought to know; so I pass her secret on to you with the serene consciousness that I am doing a good deed in a naughty world. Here is the real Wiggin method.

Fill the kettle with fresh, cold water and set it on to boil. If soft water can be procured, it should always be used. Never make the tea with water that has been long on the fire simmering, or that has been twice boiled. The natural aeration of the water is drawn off by long-continued heating, and the hardness of the water is increased by the evaporation that takes place. The more rapidly the water is heated, the better the tea. Warm the teapot. Put in the tea in the proportion of one ounce to six or seven persons, or a teaspoonful for each person and a teaspoonful over. Pour on the boiling water. Cover the teapot and allow it to stand from five to seven minutes to draw. Take care to use a teapot in right proportion to the size of your party. If the teapot is not filled, the tea cools rapidly. If tea is required in haste, put the tea into the teapot while the water is coming to a boil and stand it inside the oven until it is thoroughly hot. Pour on the boiling water, and in a minute it will be ready to pour out. Fine China teas are the best of all, but for ordinary use most people like a blend of China and Indian teas. Three parts of China tea to one of Indian is a good mixture.

I wonder what sort of a teapot you will use for this delectable brew. Silver? china? good old earthenware? Have you ever been moved to in-

perforated ball at one end, which looks like the straw we use for ice-cream soda or lemonade, and gasps and splutters and chokes from the sheer acrid bitterness of the drink, which tastes like an infusion of licorice. Tea in Chili is decidedly different from the Kate Douglas Wiggin brew.

**T**HE Chilians make it differently. None of the usual brands for them. Instead, they gather the leaves of a native plant, crush them to powder, lay them in the bottom of the maté—as they call their teapot—cover them with hot water—never boiling—and pass it immediately to you to drink. They have the individual maté cup now, but in olden days, when tea was made for a number of persons, they passed the teapot around and each one drank a little as

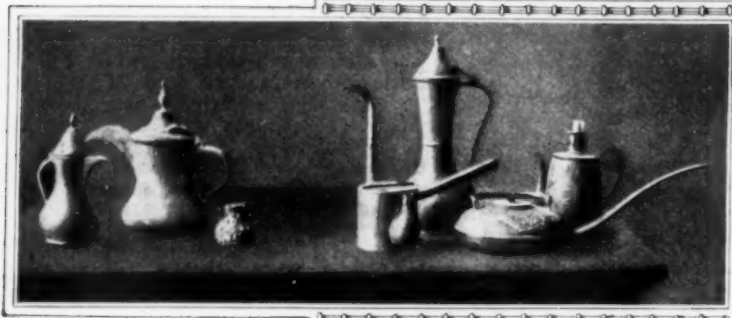


OLD STAFFORDSHIRE SPECIMENS



THE EARL OF DUDONALD'S  
QUAINT WEDGWOOD  
TEAPOT

CARVED ONYX TEAPOT  
AND A WALRUS-TOOTH  
CREATION



TEAPOTS  
FROM  
DAMASCUS

ARTISTIC  
JAPANESE  
BRASS WARE



PEWTER AND COPPER POTS  
OF GRANDMOTHER'S DAY

CHILIAN MATÉ  
AND BOMBILLA

vestigate in what innumerable and queer vessels the world makes and drinks its tea? It's quite a fascinating pastime. All over the world the teapot leaves its trail. There are teapots in England, in Egypt, in America, Japan, Damascus, Lapland, Paraguay; teapots made of wood, stone, tin, brass, ivory, earthenware, onyx, cocoanut, and silver—everywhere you go, sooner or later your eye lights on the ubiquitous teapot.

Did you ever drink tea in Chili?—out of one of their queer, tall teapots, shaped like a slender goblet standing on a circular base—and with the bombilla? Ah, that bombilla! One sucks up tea through that long silver tube, with its

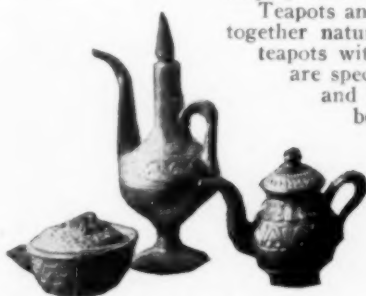
quickly as he could, and hurried it along to the next. But when the French came to Chili, they didn't care for that method of tea-drinking, and so the note of individualism was struck. But the bombilla is still in use. Ah, that bombilla!

Hale and hearty old England can show some stout Staffordshire teapots in dainty coloring of blue and white. Substantial and capacious, they seem fit mates for the old Colonial dames in powdered pompadours and brocaded skirts who must have rustled starchily about them, dispensing the beverage with a generous hand. But Staffordshire teapots, especially from the Enoch Wood potteries, are rare. Each pottery has its distinctive mark, however, so if you observe a border of sea-shells on any part of an old teapot,

you may put it down as a product of the Wood pottery. The hospitable old teapot in the center of the first illustration displays a blue-and-white representation of MacDonough's victory at Lake Champlain. Its generous dimensions provide ample scope for the picturing. Standing at its left is a six-legged Staffordshire, extremely rare, and quite a curiosity in its way.

Wedgwood, perfect in color and design, is difficult to procure. However, the squat, brown teapot, looking more like a casserole than a teapot, and roomy enough to provide a small town with tea, was invented by the Earl of Dudonald and used by him at every tea function he gave. Anything looking less like Wedgwood, as we know it, seems impossible to conceive; and yet this "country cousin" bears the genuine Wedgwood mark. It is said to preserve the flavor of the tea in a wonderful manner, although the earl must have found it awkward handling. The teapots grouped in front are Wedgwood as it is known today.

QUITE a jump from the Earl of Dudonald's monster teapot to the tiny Eskimo one, carved from a walrus' tooth. As the only brand of tea an Eskimo knows is whale oil, it is little wonder his teapots are small. This particular one, however, was the fruit of months of labor on the part of an industrious Eskimo, who parted with it in exchange for certain coins from a tourist's pocket. It looks more like a cream-pitcher than a teapot, but the industrious Eskimo knew his business and "teapot, teapot, teapot," was all he would say.



RED CLAY TEAPOTS  
FROM EGYPT

Teapots and tabourets seem to go together naturally. The trio of fat teapots with scythe-shaped spouts are specimens from Damascus, and one fancies the harem beauties lounging indolently about them at their hour for afternoon tea, whatever it may be. The smallest one is elaborately ornamented with jewels, and, may-

be, has a history. One wonders if it were witness to any sudden flash of dagger or gleam of knife in some reckless Oriental quarrel. But teapots tell no tales, though tragedy and comedy shake hands over their grounds.

Japan—rich in quaint conceits and bizarre fancies—furnishes teapots of beast, fowl and bird; a mixed company, according to the picture, with the elephant as leader in the midst. Gay in his red-flowered blanket, he hobnobs peacefully with a startled cock, brilliantly decorated in crimson and Canton blue, while the wide-open jaws of a fierce dragon threaten to devour them both. A smirking bull-dog and a peaceful kangaroo with its young on its back, as being more convenient for the handle, and its body strewn with pink chrysanthemums, show the Japanese love of humor, and the supercilious pug portrays their idea of what Americans like in the way of oddities. Yet are the Japanese always artistic—in their most commonplace creations exists a touch of that indefinable, elusive quality called art. For themselves, tea is made directly in the cups from which it is drunk. The teapots are a concession to the American fancy for anything Japanese.

HISTORIC interest lingers in the Egyptian teapots made from the "red clay of Assouan", symbolically decorated with palm-leaf and lotus-bud designs. Their age is unknown. Who knows but that Antony and Cleopatra loved and raged over teapots such as these?

Remember that last pink tea you went to? or that tête-à-tête affair in the corner with a teapot "built for two"? Any of the teapots you saw there would look very queer beside the pewter or copper ones your grandmother used. The old pewter one which looks like a tea-kettle, and the big family ones that stand on either side, would be ashamed to show their comfortable, old-fashioned faces

beside those of their descendants, especially the cheerful Southern one, lacquered in brown, and liberally bestrewn with red roses, now faded and worn from the making of many, many hospitable cups of tea for "massa and de folks". And, by way of contrast, the tiny silver teapot, complete even to the cover which lifts off just like the big one, stands by as if to depict the difference between mother and child—the one for comfort, the other for display.

Perhaps to some 'tis a closed adventure as yet, but the drinking of tea, and especially from teapots of individuality, such as those we have been discussing, holds out delightfully intimate possibilities. Of course, people who go "in pack" to stupid "teas" and analyze the weather are blind to all these imps of enjoyment beckoning to them, just as whole townfuls of people go through life without ever knowing the fun there is in husbands, or in children, or friends, even though they may have owned several of each. Teapots reserve their confidences for tea-drinkers with genial imaginations, and have nothing to impart to the preoccupied business-like individual who drinks a cup of tea as she takes a dose of medicine, from a sense of duty to her physical well-being. This is not the way to woo the oracle. One must approach "asking for gifts", and must be surrounded by that atmosphere of appreciative leisure which inevitably invites them.

Women—that is, logical women, not those who receive their ideas ready-made and tied up in packages—rail at the unfairness of a fate that allows men to discover the byways of their minds in smoking, while it frowns upon any of their half-hearted attempts in the same direction. Yet they are crying for what they already hold in their grasp. Tea-drinking is the same stimulant to freedom of thought as smoking. Just the mere drinking of tea out of a self-respecting teapot will not, of course, spontaneously generate thoughts if there were none lying fallow, waiting occasion; but let the foundation be present, and the steam-



SOME QUEER JAPANESE CONCEITS

ing teacup will dissipate as if by magic the layers of reserve and self-consciousness, and the other dead weights with which we have hampered the expression of our individuality, until all our thoughts and emotions will appear in their natural dress. Then you will discover not only that you yourself are far from being the prosaic, unimaginative creature of your conception, but that your friends, or, more precisely, your conspirators in tea-drinking, are rich in unsuspected depths of individuality and romance.

And every nation practically seems to have recognized this vital nature of the teapot, or they would not have spent so much time and displayed so much ingenuity in fashioning their most representative creations

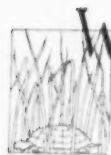


THE LARGEST AND SMALLEST  
TEAPOT



# The GREEN TURTLE

by  
Catherine  
Houghton  
Griebel



WHEN Rudolf alighted from the street-car this bright April morning, he assured himself that he was perfectly happy—perfectly. It was early yet—scarcely six o'clock—and there were few people abroad; certainly there were none to notice the exuberance of the man who paused before a small, one-story building, squeezed in between two imposing structures, to unlock proudly the door of "The Green Turtle". It was the first day of its existence and he—Rudolf Schmit, short, thick, and complacent—was its sole proprietor.

His satisfaction increased as he looked about him. At one end of the room was a counter; along one side a row of broad-armed chairs; and in the center a few tables neatly covered with enameled cloth. The coffee urn shone bright. Piles of plates and cups and saucers; stacks of knives and forks and spoons, met his eye at every turn. He breathed a sigh of gratification.

Two windows looked toward the street, and, having removed his coat, the young man busied himself in their arrangement. In the center of one he placed a large box of crackers, topping it with a half-dozen bananas and flanking it with loaves of bread; in the other, a can of tomatoes crowned with a huge apple pie. He went outside to get the effect. It was quite perfect, he decided, and quite different from anything he had ever seen. Lastly, he put at the front of the windows, leaning them against the glass, several cards bearing inscriptions to tempt the unwary passer-by:

Apple Pie and Glass of Milk.....	10 cents
Chicken-Leg on Toast.....	15 cents
Sandwiches .....	5 cents
Coffee and Rolls.....	5 cents

He eyed them, smiling. Nothing could be better. But a glance at the clock warned him that it was growing late; he must make the coffee and have everything in readiness in case there was a rush—and how he hoped there would be!

A FEW moments later the door opened and he looked up to see—not a customer, but Miss Molly Abel, a young woman at whose house he had lodged for some months.

"Mornin', Mr. Schmit," she chirped. She was a quick little body, slim and alert, and she peered about the place critically.

Rudolf, after returning her greeting, continued his preparations. He resented her interference. He did not need advice from anyone, least of all a woman; he did not care for approbation—and he did not get it. When she saw the windows, she began to laugh.



WHEN SHE SAW THE WINDOWS, SHE BEGAN TO LAUGH

Rudolf's face grew red with anger. "You needn't get mad," she said quickly. "I couldn't help laughin', honest."

Still Rudolf made coffee, and said nothing.

"Let me fix 'em for you," she pleaded.

Anything to get rid of her—yes, fix them: he was too busy to be bothered. When she had gone, he drew a breath of relief.

BY AND BY a man strolled past. He glanced into the window of the new restaurant and seemed drawn toward a piece of huckleberry pie, which lay under a glass cover with a bit of cheese, oozing goodness from its crisp, brown crust. He hesitated, then walked boldly in, and was served with the delectable pie and a glass of milk.

Rudolf rubbed his hands with satisfaction, and put another piece of pie in the window.

The next customer wanted chicken-leg on toast. So did the next, and the next, and the next. That was rather disconcerting, for he had invested in only two chickens, and the kind Rudolf sold at such a low price could not be cooked under five or six hours. Consequently the chicken-leg card must be taken in for the present—he'd have a larger supply next day.

"Ain't yer got no salad?" asked a girl who, with several others from a department store, appeared during the noon hour.

Rudolf had to confess that there was none.

She contented herself with an ice-cream cone and a cup of coffee, but to her friends she confided her intention of going elsewhere in the future, if she could not be served with salad.

On the whole, however, the first day went well, and at ten o'clock he tramped home, tired but happy.

The next day he had plenty of chicken-legs, but little

call for them. He had used the white meat for sandwiches—they were always in demand—but there were the small bits and a half-dozen drum-sticks staring him in the face. He ate chicken himself for two days. The third day, while he stood viewing the fowl in disgust—he'd starve before he'd eat another mouthful, he decided—who should appear but Miss Abel. She had noticed that the windows were arranged exactly as she had left them, even to the huckle-berry pie with its piece of cheese to tempt the hungry man.

"My, what lots of chicken!" she cried. "What are you goin' to do with it this warm weather? 'Twon't keep."

He knew it. He didn't need to be told.

"Why don't you make some salad?" she asked.

Now, salads were something Rudolf knew little about, and he had to acknowledge it.

"I tell you what. We'll pick it off the bones tonight, and I'll come over in the morning and fix it for you. It ought to take with the girls."

THE next day a card reading "Chicken Salad, Ten Cents" graced the window and the supply gave out before one o'clock. Rudolf's troubles with chicken were over.

"Guess we'd better change the windows today," hinted Molly, after she had prepared the salad on the second morning.

Rudolf looked at her in amazement.

"You see," she continued, "you need variety. That's what draws the crowd."

An hour later a tall man thrust his head in the door.

"Didn't know yer hed beans," he drawled. "Bring me that platter full—just as it is in the winder. That's about my size, cap'n."

And after he had gone Rudolf replaced the beans as carefully as he had the pie on the preceding days.

Things went on swimmingly for a week. Then Molly was called away to attend a sick cousin. Rudolf prepared the salad himself, but somehow it did not seem right. The girls made wry faces when they ate it, and no one called for any the next day. He made it for two days, and then began eating chicken himself to get rid of it. At last he decided to give up serving chicken—legs and chicken sandwiches. In so doing he lost several patrons, and in the meantime the girls began to cry for salad again. He changed his windows from beans to pie, and from pie to beans. But when he counted his money, there was—alas!—a decided falling off in his profits.

Then Molly came home, and with her came her cousin to recuperate.

"You look all tired out," she exclaimed, when she saw Rudolf. "Too much business?"

He grunted—which might mean anything. Molly's quick eye detected trouble, and the next morning she appeared at "The Green Turtle".

The windows were changed in a jiffy.

When she found there was no chicken, she sent Rudolf flying to the butcher's. He went, too, without protest. At noon the chicken-leg sign was in its place; and a delicious-looking potato salad in one window brought in a bevy of girls with shrills of delight.

And then, just when Rudolf was willing to confess himself glad of her assistance, a cloud appeared on the horizon. Going home one evening, after a most successful day, he found Molly sitting in the parlor, and with Molly were her cousin—and a young man. They were laughing and talking merrily, and Rudolf slunk upstairs so quietly that they did not notice him.

FOR the first time since he had come to the city he felt lonely. His room seemed bare, and he crept into bed with his nose decidedly out of joint.

When Molly appeared next morning to help him with the salad, he watched her with different eyes.

"You must have been awful late last night," she said. "I—we had company, and I was goin' to ask you to have some refreshments with us."

"Yes, I was late," he said sheepishly.

She looked at him sharply, but said nothing and left early. She had some business to attend to, she explained, blushing as she said it—and Rudolf wondered why. When the customers began to come in, he was still wondering, and finding that it rather interfered with his business.

To one man who called for apple pie, Rudolf gave an egg sandwich. He tipped over two cups of coffee, and astonished a young woman by bringing her a plate of hash instead of ice-cream. Never had a day dragged so slowly to its close. And then, when he reached home, there was no one about. Some time later he heard the door slam,

(Continued on page 108)



"IT'S NO BUSINESS FOR A YOUNG GIRL LIKE YOU—TAKING LODGERS."

# MY NEW ICINGS

By BETTY LYLE WILSON

Transcribed by EDITH STOW

**A**S IN all scientific cooking, back of the various receipts given this month for my new icings lies one basic idea, modified as to handling and the materials to which it is applied, to bring about different desired results. This basic idea is original; and none of my discoveries of the past few years has been more constantly used by me or proved more valuable.

The advantages of these special icings of mine are many. In the first place, they are inexpensive, as they contain no eggs. They are simple, quickly made, and do not require a tedious standing over the fire. And, most important of all, there is not a particle of waste. The frosting that runs down from the side of the loaf, and any drops that fall about on the clean paper upon which a cake, when cooled, should always be lifted to be frosted, may all be gathered up with the spatula and put back again into the bowl. If they have stiffened from contact with the air, one has but to add a few drops of cream, stirring them into the bowl of frosting with a mixing-spoon. It is not even necessary to use an egg-whip. If the icing in the bowl has stiffened to a point where stirring in the cream is not sufficient to soften it, merely set the bowl back on the stove over a vessel of boiling water, and heat gently until the icing is brought back to its creamy state. This characteristic of these icings, in which they differ from others, is due to the butter they contain. They can be kept at least three days before using. Set away in the refrigerator, and when ready to spread upon the cake, steam back to the first soft consistency. Furthermore, if from some inaccuracy in measuring the ingredients, or from under-cooking, the icing when first applied is found to be too thin, so that it runs down from the sides of the loaf, it need only be gathered up with the spatula and, with a little additional sugar, steamed again, and the failure is made over into a success. This quality it has of bearing repeated cooking eliminates waste of materials. The study of how to overcome waste, either of energy, time or materials, is one of the first duties of the intelligent housekeeper.

If you do not see the possibilities of these icings the first time you use them, suspend judgment and try again, because they will well repay the time spent in mastering the method which produces them.

The necessity for readiness of materials and utensils brought out in the article on cake-making applies equally to the making of icings. Before beginning the work, have all the utensils and materials at hand. The utensils required are a measuring-cup; two spoons, one for measuring and one for stirring; the roller and sifter for the sugar; and the two vessels necessary for steaming the icing. I do not advise the use of the double boiler, as it is too deep for this work; being unhandy, time is lost. Also, in so deep a vessel it is difficult to blend the ingredients thoroughly. I, myself, use a granite or aluminum bowl that fits the top of the teakettle.

The XXXX sugar called for in these receipts is a sugar having the consistency of flour, sometimes known as confectioners' sugar. It is not the same as sold under the name of powdered sugar, and the distinction between the two should be carefully noted. Powdered sugar has a grain;

even though it is very fine, it can still be seen to be composed of little granules like powder. This is not so of confectioners' sugar. When the difference between them cannot be detected by the eye, it will be discovered by rubbing a pinch of each of the sugars between thumb and forefinger. Powdered sugar contains more moisture than XXXX, and, consequently, makes an icing that cracks when it hardens. It is sometimes difficult to find the XXXX sugar, as, because of its tendency to lump, it is not kept in stock by all grocers. It is this tendency which makes it necessary always to roll and sift XXXX sugar before using it.

**CREAM ICING.**—Four tablespoon-

fuls sweet cream, one and one-half cupfuls XXXX sugar, one scant tablespoonful butter. Roll and sift the sugar. Add this gradually to the cream, until all is blended. Set the vessel in which these have been mixed over boiling water; add the butter, and stir until you have a creamy icing with all the ingredients thoroughly blended.

Flavor just before taking from the stove. Remove, and beat gently until the icing has cooled a little, when it is ready to be spread upon the cake. Such flavors as vanilla, orange and lemon are known as the delicate flavors. These, or any of their kind, may be used to flavor the cream icing.

**CHOCOLATE CREAM ICING.**—Four tablespoonfuls sweet cream, one and one-half cupfuls XXXX sugar, one scant tablespoonful butter, one heavy tablespoonful cocoa, or the same amount of melted chocolate. Use more cocoa or chocolate if a strong flavor is desired.

**CREAM ICING OR CHOCOLATE-CREAM ICING WITH ALMONDS.**—Either of the icings just given is delicious with almonds sprinkled on top. To prepare almonds for this use, first drop the nuts into boiling water and let them stand until thoroughly heated in order that they may blanch easily. It will do no harm to let them boil a little. Drain, and blanch with the fingers. While still warm and moist, grind them with the finest blade of the meat-grinder. If you allow them to dry before grinding, the oil and the substance of the nut will separate. As soon as ground, put in the oven in a shallow tin and brown to a pretty, delicate shade. With a gas-stove, the nuts are put under the flame in the broiling-oven. Watch carefully. Sprinkle over the cake after it has been frosted with cream icing or chocolate-cream icing.

**MOCHA ICING.**—Two cupfuls XXXX sugar, two tablespoonfuls butter, four teaspoonfuls chocolate, four teaspoonfuls coffee. Cream the butter and sugar. Melt the chocolate over steam and add the coffee. Then stir in the blended sugar and butter. Follow the general directions for steaming, cooling and spreading.



BETTY LYLE WILSON ENGAGED IN PREPARING A CAKE FILLING



**BROWN SUGAR ICING.**—Four tablespoonfuls sweet cream, one and one-half tablespoonfuls light brown sugar, one-quarter cupful butter.

Any one of these icings makes a delicious filling for a layer cake, and is especially good when combined with pecans, almonds, raisins or home-made citron.

Spread the lower layer of the cake with half of the amount of icing. When this has set, scatter over it first one ingredient of the filling, as the raisins; then another, as the pecans. With the spatula, spread on top of these the remainder of the icing, and on this place the second layer of the cake. By this method of scattering the nuts and fruit, the icing is not discolored, and the different ingredients are evenly distributed.

**IT WILL** be noticed that if one wishes to make both filling and frosting, double the amount called for by the receipt is required. This double amount can be made in one cooking, but time is gained by making the filling and frosting separately, on the principle that the bigger the bulk to be cooked, the longer the time required. If twice the receipt is assembled at the beginning, more time is necessary for the first cooking. The half set aside while the filling is being built on the cake must eventually be returned to the stove to be softened. As the same bowl can be used for the second receipt without washing, it is advised to merely measure into it the ingredients for the frosting, and prepare them when desired.

Individual cakes, prettily iced, are served with cocoa or with afternoon tea. They are shaped and frosted in a countless variety of attractive ways, the following being a few of the newest. The gem receipt given below is a particularly good foundation for these individual cakes.

**GEM RECEIPT.**—One-half cupful creamed butter, one and three-quarter cupfuls granulated sugar, whites of four eggs, two cupfuls flour, two scant teaspoonfuls baking-powder, one-half cupful milk. Flavor with orange and vanilla blended. In mixing and baking, follow the general directions for cake-making. In gem receipts calling for whole eggs, it is not really necessary to beat the yolks and whites separately. I, myself, however, in using the receipt above, and in all others, exercise the same care, and give the same attention to details, that I do in making larger cakes, for "whatever is worth doing, is worth doing well."

**RAINBOW GEMS.**—Use the receipt just given and bake in little round iron tins. For each gem, one tablespoonful of the batter is required. When done, they will be nearly round. Divide the cream icing, tint the different divisions of it delicately to represent the different colors of the rainbow, and frost the top of the gems. When the icing has begun to set, sprinkle with almonds that have been blanched and ground, but not browned. A tray of these little rainbow gems makes a very pretty sight.

**SNOWBALL CAKES.**—Use the round iron gem-tins, and bake as above. Drop the cakes into a bowl of cream icing and roll in cocoanut. While dipping the balls, the icing is kept in a soft, creamy state like fondant by working with the bowl set in a vessel of hot water. If it should stiffen, merely take to the stove and steam soft. The iced cake is lifted out of the bowl with a fork. As soon as it reaches the air, the frosting begins to set. The cocoanut can be spread out on a paper or, better still, on a flat plate. By the time the cake has been rolled in this, the icing has hardened, and the snowball can be set aside, ready for serving.

**CAKE STICKS.**—Bake the gem mixture in a square or rectangular layer cake-tin. The round tin would waste in cutting, and we should never waste our cake. Spread the batter thin, so that the cake when baked will be about one inch high. If it rises higher than this, split into two layers. Divide the cake into little strips about one inch high and three inches long. Drop into a bowl of cream icing and roll in almonds, blanched but not browned.

**ALMOND BARS.**—These same sticks may be dipped into brown sugar icing and rolled in browned almonds. They are then known as almond bars.

Brownies are a new tea cake which I especially recommend. Here is my receipt:

**BROWNIES.**—One and one-half cupfuls light brown sugar, one scant cupful butter, two cupfuls flour, two eggs beaten very light, two tablespoonfuls buttermilk, one scant teaspoonful soda, three teaspoonfuls cinnamon, one cupful raisins or dates, one-half cupful nuts. Have ready a large greased baking-pan and drop the batter upon this, a tablespoonful for each cake. When baked and cooled, but still

(Continued on page 101)



Engraved by A. ANDONIAN

## All Along the Way

By E. B. COOK



ALL along the way, dear,  
The hill-air seemed so sweet!  
All the way the clear brooks lay,  
Trickling at my feet.  
All the way and all the day,  
It seemed such fairy weather.  
All along the way, dear,  
We might have gone together!

All along the way, dear,  
The blue sky seemed so bright!  
All the way the sun by day,  
The yellow stars by night.  
All the way the thrushes' lay,  
The purple of the heather.  
All along the way, dear,  
We might have gone together!

# THE FRIENDSHIP VILLAGE IMPROVEMENT SOCIETY

Conducted by Zona Gale

A Monthly Department

Devoted to Social Betterment



IN THIS month's story of the Friendship Village Neighborhood Club, Calliope Marsh discovers that committees are useful, but that the real strength and force of any movement lies, after all, in the individual—in you and in me. But we'll let Calliope tell her story in her own words.

"The very next morning after we had got organized for work, Mis' Timothy Toplady come running over to my house before my breakfast dishes was washed up. She had her apron folded corner-wise and thrown over her head, and she looked kind of wild.

"'Calliope,' she says, 'what am I a-going to do? They're a-going to cut down the oak acrost from our corner.'

"I knew that oak. It was a friend of mine. I never went by that way without looking over to it and feeling that it and I was one and the same thing—I guess you know what I mean? So I out the door with Mis' Toplady, and we both went down the street flying.

IT WAS a wonderful summer morning, all blue at the top, and gold the next layer down, and green below with shadows running round, gentle as the way folks would like to be. Daphne Street was like a long, green hall, leading to somewhere nice, and lit by tall windows between the trunks and little round windows in the leaves. 'Land,' I thought, as I ran, 'ain't a bird lucky to be able to say it all, sounding just the way it feels, without being hectored with finding the words?' And there at the end of the street, where the great tree, older than the town was, stood doing its patient, beautiful best, was men with ropes and ladders, and a saw and an axe, making ready to cut it down. The man that had just bought the place was there, too, but I see it wasn't him that was a-doing it. It was Ebbit, that lays the cement sidewalks.

"'Good-morning, Mr. Ebbit,' says I. 'Going to kill a tree this morning, are you?'

"He went on with his rope. 'Goin' to lay a cement walk,' says he; 'and this here tree is square in the way.'

"'Why not go round it?' says I.

"He gimme one look. 'Heh!' says he, in a ain't-that-like-a-woman voice; 'you act like the tree was the thing and not the walk.'

"It is,' says I, calm.

"Before he could talk back, I turned to Mr. Harding, that's bought the place. I didn't know him—but then, I'd never been introduced to the tree, either, for that matter. And the minute was consider'ble bigger than introductions.

"Mr. Harding,' says I, 'you come from the city, don't you? And you must of

noticed how they're doing there—letting the walks turn out for the trees that it's took fifty and a hundred years, or mebbe only ten years, to get where they are. Why don't you be the first to leave him try it here?'

"'Why,' says he, polite, 'your walk's got to be run on a straight line—ain't it?'

"'Mercy, no,' I says; 'not without you really admire to see a straight line more'n you do a century-old tree. In California, I hear they leave 'em growing right in the middle of the road, and build a low place around 'em. I hate to see this tree come down—it's so kind of like an inhabitant.'

WELL,' says he, 'I donno. I kind of thought it'd ought to come down.—I donno why it is, but the minute a man buys a place, he always seems to think he's got to go to work and hack a tree down, just to show it's his; or, at the least, strip off some living branches. 'I'm going to build here some day,' he says, 'and I don't want a great, clumsy tree in front of my house. The twigs litter up the lawn consider'ble, too—'

"'Aw,' says Ebbit, going on with his rope, 'it's ridic'lous. The tree's got to come down.'

"That made Mr. Harding mad. I see it do it. He turned to Ebbit cool.

"'The tree,' he says, 'is goin' to do just exactly as I say—and no other. I donno as I care. If these ladies like the tree up, I'd just as leave it would stay up.'

"'But—' says Ebbit, gesturing with the rope. "'Build your walk around the tree—this side,' commanded Mr. Harding, and stood with his hat off while we thanked him. And we left him there, him thinking he'd done it to please us, but we knowin' well he'd really done it because he'd got miffed at Ebbit's bossing. But he done it.

"'You done that, Calliope,' says Mis' Toplady grateful, 'even if it is my committee.'

"'Nobody's done much of anything—yet,' says I. 'What's one tree? Us ladies can't see to every case. You and your committee has got the real work to do now in following up Ebbit and making him see. It ain't enough to stop him this time. Nor every time. Make him see.'

"And they done it. They got a-hold of Ebbit patient and judicious, by reason of every one of that committee, as soon as the walk was done, hunting him up separately and telling him how nice it looked and what a good job he done.

They got the men to tell him, too. And the next thing I knew I heard him down in front of Sykes's grocery, saying with a kind of a preen:

"'Yes, that walk of Harding's does look good, don't it? Sort of, what you might say, artistic?'

"And it wasn't three nights later till his advertisement appeared in the

(Continued on page 114)



# IN THE BOIS DE BOULOGNE

## Chic Dress for Afternoon Promenade

by Anne Overton

ONE of the things I enjoy most in this delightful city is the daily promenade in the Bois de Boulogne. It is an unwritten law of social life here that everybody who pretends to be anybody walks in the Bois in the late afternoon. We drive out the Champs Elysées, small units in the hurrying stream of carriages, past the great triumphal arch, and on to the beautiful, wooded park, where we get out of our voiture and walk up and down the shaded allées.

In its lovely spring robe of tender green, the Bois seems trying to outvie the fresh and dainty dress of these charming French women, but even a lover of nature will forget the trees in the contemplation of the beautiful gowns. True, to my promise, I am sending you some sketches of the things I found most attractive.

They are not intended to be copied literally, but they will give you some ideas which you can adapt in a more conservative fashion in planning your summer wardrobe. Personally, I adore these extreme things, but very few American women know how to wear them; so I think we need to approach them with caution.

Boleros, as you see in the first two figures, make dressy waists, and I have seen many of them on the gowns worn on the afternoon promenade. Skirts remain narrow, and have all sorts of odd little twists and slashes at the lower edge. But few gowns are without a belt or girdle of some sort. Indeed, I might almost say "The girdle's the thing." It encircles both waist and hips and is really the most conspicuous feature of the costume, as you see.



Sashes and Girdles, which form so important a part of every French toilette, will be very popular this Summer





5215-5213

5259-5267

5215-5213

ATTRACTIVE SIMPLICITY OF PREVAILING MODES

For other views and descriptions see page 35



5270-5231

5251-5229

5270-5231

YOUR SUMMER GOWNS OF CRÉPE AND SILK

For other views and descriptions see page 33



5227-5235

## A MOIRÉ SILK GOWN

### Charming Developments of New Spring Fabrics

NO. 5227, LADIES' WAIST (15 cents).—Never has a spring season offered such an array of new fabrics so pleasing and artistic in design. The colorings, too, are greatly varied. Shades and combinations heretofore unknown are meeting with the most enthusiastic reception. Particularly is this true of the color combinations. The most unusual colors, pleasing to both the eye and the most cultivated artistic sense, are now harmonizingly united. Colorings previously considered too bizarre and too unique to be tolerated are now in high favor. Among new fabrics for gowns, moiré silk has met with much favor. We have for some time been accustomed to seeing this material used for trimming and for separate jackets; it was unusual to find it developing the entire gown. Very smart is the waist of the material pictured here. The shade chosen was taupe. Collar points, cuffs, and revers are of white satin. The narrow front insert is of white shadow lace. A wide girdle of taupe velvet finished by a buckle of ivory completes the waist. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for thirty-six size two yards and three-eighths of forty-four-inch material; for revers and cuffs five-eighths of a yard.



5227-5235

NO. 5235, LADIES' SKIRT (15 cents).—The vast majority of women are obliged to make the dresses of the spring do service during the entire summer. It is important, then, that the materials chosen are of lasting quality, neither easily crushed nor quickly soiled, and that the construction be along artistic but not too elaborate lines. This graceful and artistic skirt, for wear with the pictured waist, conforms to this style of development. The material used was taupe moiré silk. Slender lines are observed, but enough breadth is provided at the hips to stamp the model as both attractive and smart. Pleasing variations of construction and fabric are shown in the three small figures. The first shows the development in tan ratine with brown velvet trimming, the second is in white linen and the third in dark blue figured foulard with lace collar and cuffs. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. It requires for size twenty-six two yards and three-quarters of forty-four-inch material. The skirt is two-piece, and measures at the lower edge a yard and three-quarters.



**NO. 5215, LADIES' WAIST** (15 cents).—Among fashionable fabrics for summer wear crepe de chine is very popular. The waist of the first pictured gown of this number was developed in this material in a navy-blue color. The large collar and cuffs are of Irish crochet, and the front insert of white figured chiffon.

The waist of the last figure, developed in striped summer silk, is fashioned after the same model. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six two yards of forty-four-inch material; for collar and cuffs seven-eighths of a yard are necessary.

**No. 5213, LADIES' SKIRT** (15 cents).—The skirts illustrated here form, with their accompanying waists, most attractive costumes suitable either for morning or afternoon wear in city or country. That of the first figure was developed in navy-blue crepe de chine, the second in green-and-white striped summer silk. It may be fashioned with or without the inverted pleat at center-back and front, and with high or regulation waistline. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. It requires for size twenty-six two yards and five-eighths of forty-four-inch material. At the lower edge the four-gored skirt measures two yards and three-eighths.

**No. 5250, LADIES' WAIST** (15 cents).—Very dainty is the frock of figured foulard in a light tan color. The waist has lapels of eyelet batiste flouncing, chemisette of white

## VIEWS AND DESCRIPTIONS FOR PAGES 30 & 31

**No. 5270, LADIES' GIRDLES AND BOLERO JACKET** (10 cents).—Fashion, like history, repeats itself. The deep girdle and bolero jacket are again fashionable features of prevailing modes. Very attractive are the two costumes pictured on page 31. The first is of gray crepe, the second of figured silk. The small bolero, smart-

ly cut away in front and extending to the wide dropped girdle in the back, gives a smart appearance to the costume. Cuffs and sailor collar of crepe finish the waist of eyelet embroidery. The pattern comes in five sizes, from thirty-two to forty inches bust measure. It requires in size thirty-six, for the bolero a yard and a quarter; for the yoke girdle a half yard, and for the crushed girdle seven-eighths of a yard of forty-four-inch material.

**No. 5231, LADIES' SKIRT** (15 cents).—Very effective is the costume developed here by the combination of this skirt with the smart little Bolero jacket and deep yoke girdle. A narrow inset of allover eyelet similar to the foundation of the waist, is shown at the front of the skirt of gray, crepe. The stylish drapery at the back is seen in the other large view of this model. The pattern comes in five sizes, from twenty-two to thirty inches waist measure. It requires for size twenty-six two yards and seven-eighths of forty-four-inch material. The skirt is two-piece, and measures a yard and five-eighths at the hem.

**No. 5251, LADIES' WAIST** (15 cents).—This gown of tan charmeuse, effectively brightened by a band and girdle



shadow lace and collar, cuffs and belt of blue panne velvet. It is fashioned with a yoke, but, if preferred, this may be omitted. Agaric, ratine or cotton crepe may also be used to good advantage. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. It requires for size thirty-six two yards and a quarter of forty-four-inch material. For the chemisette three-quarters of a yard, and for the collar, cuffs and revers, a yard and an eighth will be necessary.

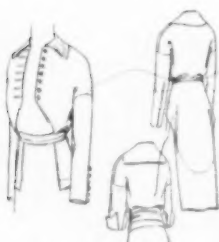
**No. 5267, LADIES' SKIRT** (15 cents).—Drapery in soft, clinging fabrics lends a grace and charm to up-to-date costumes. This skirt, in tan figured foulard, has a little drapery effectively introduced in the front. Three deep pleats caught with buttons and loops start at the side and fall in folds across the front. A slight fulness appears at the back waistline. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. It requires for size twenty-six three yards and an eighth of forty-four-inch material. The two-piece skirt measures a yard and five-eighths at the lower edge.

of satin in Bulgarian coloring, has the fashionable drapery attractively introduced in the waist-front. Considerable fulness is evidenced both in front and back and at the underarm. A pleasing touch is given by an inset of the trimming at the front closing, as shown in the small view. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. It requires for size thirty-six two yards and three-eighths of forty-four-inch material.

**No. 5229, LADIES' SKIRT** (15 cents).—The demand for gaily-colored trimmings is becoming greater as the season advances. Gowns of somber hue and those of brighter shade are effectively adorned with touches of bright Bulgarian silks or embroidery. This skirt of tan charmeuse, with its smart girdle ends and buttons of varied-colored satin, has the drapery in similar fashion to that of the waist. The pattern comes in seven sizes, from twenty-two to thirty-four inches waist measure. It requires for size twenty-six two yards and three-quarters of forty-four-inch material. The two-piece skirt at the hem measures a yard and five-eighths.

# IDEAL DRESSES IN SMART MATERIALS

## Draped Skirts and Jacket-Front Waists



5241



5225

inches bust measure. Size thirty-six requires two yards and three-quarters of forty-four-inch material.

No. 5225, LADIES' SKIRT (15 cents).—No more attractive suit for smart outdoor wear in city or country could be desired than that presented by this combined waist and skirt. Its development in tan cotton eponge makes it both stylish and attractive. Other new and equally suitable materials are ratine, a fabric resembling eponge, but of closer weave and less nappy surface; agaric, a weave like Turkish toweling; cotton crepe, and voile of similar appearance to those of the well-known crêpes and voiles, but in cotton rather than silk and wool. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. It requires for size twenty-six two yards and three-quarters of forty-four-inch material. The skirt is one-piece or with back panel, and at the lower edge measures two yards.

No. 5244, LADIES' WAIST (15 cents).—No more charming frock than this for formal afternoon and informal evening wear could be desired. It was developed in bordered cotton voile of delicate lavender shade. The guimpe is of shadow and the outer collar of Carrickmacross lace. Collar and cuffs are of dark purple satin. The girdle of like material is finished at the side by small pink - and - lavender rosebuds. The waist-front is draped with a pleat at either side, in similar fashion to the front of the skirt. Other pleasing variations are shown in the small view. The pattern comes in seven sizes, from thirty-two



5137

No. 5241, LADIES' BLOUSE WAIST (15 cents).—Among new fabrics, cotton eponge is promised much popularity this summer. The illustration presents a very clear idea of the looped and open-mesh appearance of the material. Tan-colored eponge was used for the pictured frock, but it also comes in a great variety of shades, pink, blue, lavender, white and brown. Very smart is the waist-front with Bolero effect and long cut-away peplum back extending to the hips, as shown in the small view. The collar and the wide girdle, an effective feature of up-to-date modes, are of Bulgarian satin. The buttons of the front closing and sleeves are also of the satin. The blouse is worn over a slip of Milan lace, which may be fashioned with sleeves or used as a guimpe, as preferred. The slip No. 4175, comes in eight sizes, from thirty-two to forty-six inches bust measure, and requires for the thirty-six size a yard and five-eighths of forty-four-inch material. The waist is cut in six sizes, from thirty-two to forty-two

to forty-four inches bust measure. It requires for size thirty-six two yards of forty-four-inch material, of bordered material three-quarters of a yard twenty-two inches wide. Seven-eighths of a yard will make the chemisette.

No. 5247, LADIES' SKIRT (15 cents).—Among fashionable fabrics for the season voile has been accorded a prominent place. It is inexpensive, cool, serviceable and dainty and when finished with a border in pastel tones develops into most attractive frocks for any occasion. Crêpe, too, is a delightfully effective and serviceable material and launders well. Very charming are the new bordered dimities which come either in plain surface or covered with delicately-tinted floral motifs. Agaric and ratine have handsome borders of open and drawn work, and are among the choicest materials both for frocks and suits. The bordered voile in which the skirt is developed is similar to that used for the accompanying



5244



5247

waist. The material, laid crosswise, forms a panel in front. Drapery at either side is a pleasing feature. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. It requires for size twenty-six three yards and a quarter of forty-four-inch material or two yards and three-quarters of flouncing thirty-four inches wide. The skirt is three-piece and measures a yard and seven-eighths at the lower edge.

No. 5249, LADIES' DRESS (15 cents).—The waist, with fashionable cutaway peplum, was made of plain coral-pink satin. The skirt and trimmings of the waist are of coral-pink crêpe de chine brocade. The girdle and small tailored bow are of black satin. The design is suitable alike for the woman of slender or more ample proportions, is simple of construction and bears all the hall-marks of the up-to-date costume. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. It requires for size thirty-six four yards and five-eighths of forty-four-inch material. For collar and cuffs seven-eighths of a yard are necessary. At the hem the two-piece skirt measures a yard and three-quarters.

No. 5137, LADIES' DRESS (15 cents).—Unique among the season's fabrics is figured ratine, the material in which this attractive frock was developed. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six four yards and three-eighths of forty-four-inch material. A yard makes the collar and cuffs. At the lower edge the two-piece skirt measures a yard and a half.



5249



5137



5241-5225-4175



5244-5247



5249

IDEAL DRESSES IN SMART MATERIALS

FOR DESCRIPTIONS SEE OPPOSITE PAGE





5257 5237

5239-5155

5239-5155

SIMPLICITY WITH BEAUTY IN THESE NEW MODELS

FOR DESCRIPTIONS SEE OPPOSITE PAGE



5271-5262

5233-5243

5271-5262

FOR YOUR COAT SUIT AND SUMMER COSTUME

For other views and descriptions see page 38

# Simplicity With Beauty in These New Models

For Your Coat Suit and Summer Costume

**NO. 5257, LADIES' WAIST (15 cents).**—After a rest of some time broadcloth is again one of the most widely used fabrics. To be sure, this material never goes quite out. It is too serviceable to be discarded entirely. But the broadcloth of today differs both in appearance and texture from that of a few years ago. At present it is soft and flexible and has a sheen like satin. At a distance it is hard to distinguish between the two. Very attractive is the waist of this material pictured here. Black was the color chosen; the satin front and collar are white. The waist has the new bolero effect in front, and the fashionable dropped shoulder with set-in sleeve. The body and sleeve may be fashioned in one, as shown in the small view. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. It requires for size thirty-six two yards and three-eighths of forty-four-inch material.

**No. 5237, LADIES' SKIRT (15 cents).**—Materials whether silk, satin or cloth which are soft and pliable are most suitable for the prevailing modes. Very effective are the foulards, wash silks, charmeuses and also cottons such as agaric, ratine and crepe. These lend themselves well to the draped effects which fashion now demands. The skirt of the illustration is black broadcloth. The drapery at the side lies in ample folds. The back may have the panel looped under to form the drapery, or the panel may be omitted, as shown in the small view. The pattern comes in seven sizes, from twenty-two to thirty-four inches waist measure. The skirt requires for size twenty-six two yards and five-eighths and the panel a yard and three-quarters extra of forty-four-inch material. The skirt is three or four piece, and measures at the hem a yard and three-quarters.

**No. 5239, LADIES' WAIST (15 cents).**—Very pleasing is this waist in the first illustration developed in blue-and-white foulard with black velvet collar and blue silk front. That of the second, with smartly cutaway peplum, is of figured charmeuse of cerise color. The collar and cuffs are of macramé lace and the girdle of dark purple velvet. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six two yards and three-quarters of forty-four-inch material. Front, collar and cuffs require a yard and a quarter.

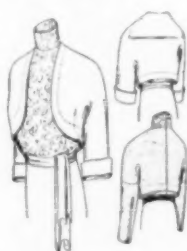
**No. 5155, LADIES' SKIRT (15 cents).**—Two developments of this skirt suitable for smart afternoon wear are given here. The first is of blue-and-white foulard with blue silk front; the second is in dark purple crepe. The first view shows not only the fulness of the back, but also that of the sides confined by gathering. In the second view the back only is gathered, the fulness of the sides being laid in darts fitted over the hips. The pattern comes in seven sizes, from twenty-two to thirty-four inches waist measure. It requires for size twenty-six three yards and a quarter of forty-four-inch material. The skirt is four-gored, and measures two yards and three-eighths at the lower edge.

**No. 5271, LADIES' COAT OR TUXEDO (15 cents).**—Separate jackets have been in vogue for dressy wear since last fall. Gaily-colored ones in silk, charmeuse and brocade were much worn during early autumn days; they were to be seen, too, for smart afternoon wear at reception, matinee, and at the fashionable tea-rooms, during the winter, but now that spring is in the air they are appearing in greater numbers than ever. Jackets, either in Russian, Balkan, or Eton style, of contrasting material to the costume, are evidenced on every side. Among fashionable modes of development the "Tuxedo" has appeared. It is fashioned, as its name indicates, on the lines of a man's dinner coat, and with the skirt may form a "Tuxedo suit", as shown in the second large view. Dark navy-blue serge of a fine quality was the material used for this jacket. The collar is of tan satin. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. It requires for size thirty-six two yards and five-eighths of forty-four-inch material.

**No. 5262, LADIES' SKIRT (15 cents).**—Tan charmeuse was the material used for the attractive skirt in the first figure and blue serge for that in the second. The broken lines of the side-back extending over the back section of the skirt is smartly confined by tan satin buttons. The fulness at the back lies in narrow folds, thus forming a bit of drapery on either side. One side of the front is effectively cut away and carried over the other. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. It requires for size twenty-six two yards and five-eighths of forty-four-inch material. The skirt may be two or three piece, and a yard and seven-eighths around the hem.

**No. 5233, LADIES' WAIST (15 cents).**—Among fashionable summer shades, both for afternoon and evening wear, pale yellow will prevail. The attractive waist pictured here was made of this shade of cotton crepe. The yoke, which is a feature of the season's styles, is made of Irish crochet lace. This lace also forms the cuffs of the sleeves. Dark blue panne velvet caught by yellow roses develop the girdle. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six two yards and a half of forty-four-inch material. For the yoke and cuffs five-eighths of a yard thirty-six inches wide will be necessary.

**No. 5243, LADIES' SKIRT (15 cents).**—The costume developed by the combination of this skirt and the accompanying waist is not only charming in design and style, but of simple construction. The skirt, of pale yellow crepe, has drapery introduced on either side the front inset. If preferred, the pointed inset may be omitted. The lace at the lower edge is similar to that used for the yoke on the blouse. The pointed front panel is outlined with beading. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires three and three-quarters of forty-four-inch material. The skirt is four-gored, and measures a yard and seven-eighths at the hem.



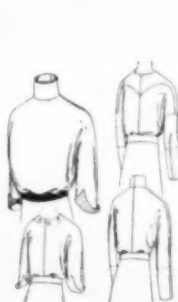
5257



5237



5239



5233



5262



5271



5243

For other views see pages 36 and 37





5255

5246-5265

5219-5245  
5140, Hat

RUSSIAN AND BALKAN EFFECTS WILL LEAD

For other views and descriptions see page 40

# RUSSIAN AND BALKAN EFFECTS WILL LEAD A Trio of Stylish Costumes



5255

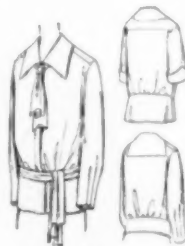
**NO. 5255, LADIES' DRESS (15 cents).**—Very smart is this dress of black-and-white foulard with collar and girdle of geranium-colored satin. The blouse is made on the fashionable Russian lines. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six six yards and a quarter of forty-four-inch material. The skirt is four-gored, and measures a yard and seven-eighths at the hem.

**NO. 5246, LADIES' BALKAN BLOUSE (15 cents).**—Very stylish for wear by the slender woman is this blouse fashioned on Balkan lines. It was developed in white linen. The pattern comes in three sizes, small, medium and large. For medium size it requires three yards and a half of forty-four-inch material.

**NO. 5265, LADIES' SKIRT (15 cents).**—This pattern comes in seven sizes, from twenty-two to thirty-four inches waist measure. It requires for size twenty-six two yards and five-eighths of forty-four-inch material. The skirt is six-gored, and measures two yards at the hem.

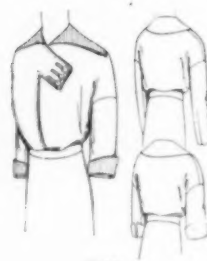


5265



5246

**NO. 5219, LADIES' WAIST (15 cents).**—The pictured waist was developed in "dried orange" ramié linen. The collar and front insert are of white allover eyelet embroidery. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six two yards of forty-four-inch material; for collar and cuffs five-eighths of a yard.



5219



5245

**NO. 5245, LADIES' SKIRT (15 cents).**—This skirt of ramié linen in dried orange color forms with the waist an attractive morning or afternoon gown. The pattern comes in seven sizes, from twenty-two to thirty-four inches waist measure. It requires for size twenty-six two yards and five-eighths of forty-four-inch material. The skirt is five-gored, and measures two and an eighth yards at the hem.

(For other views see page 39)

## THE NEW WAISTS ARE CHIC AND SIMPLE

Characterized by  
Comfort and Style



4397

Transfer  
Pattern  
No. 458



4397



5197

**NO. 4397, LADIES' WAIST (15 cents).**—Very attractive is this waist of handkerchief linen, for the embroidery of which Transfer Design No. 458 was used. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. It requires for size thirty-six a yard and a half of forty-four-inch material.

**NO. 5197, LADIES' SHIRT WAIST (15 cents).**—Gray agaric was the material used for this waist. The collar and cuffs are of white linen; the girdle and tie of black satin. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six a yard and seven-eighths of forty-four-inch material.



5197

## THE SEASON'S Service and Style

**NO. 5253, LADIES' WAIST (15 cents).—** Frills are still features of the separate waist or blouse. Their softening effect on face and figure are too obvious to need discussion. The charming waist of the illustration has this pretty feature in the double flounce of the front, extending from the neck almost to the waist on either side the narrow box pleat. White cotton crêpe was the material used for the waist; the collar is of cherry-colored satin. Silk, voile, mercerized cotton and agarie might also be used with good effect. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. For size thirty-six it requires two yards and a quarter of forty-four-inch material.

**NO. 5269, LADIES' SKIRT (15 cents).—** This serviceable skirt for wear with wash waists was made of dark blue serge. It is snug-fitting from waist to hem, the slight fulness disappearing in the narrow tucks of the back. Tweed, agarie, ratine or linen might also be used for the model. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. It requires for size twenty-six two yards and three-quarters of forty-four-inch material. Four-gored skirt measures one yard and seven-eighths at hem.



## NEW BLOUSES In Separate Skirts

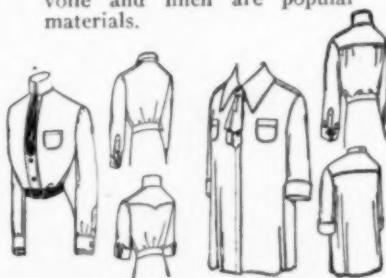
**No. 5006, LADIES' SHIRT WAIST (15 cents).—** Very smart is this attractive blouse of wool challie with dark blue circular motif on a mustard-colored ground. Collar and buttons are of dark blue satin. The waist may be fashioned with low, rolling collar, as featured in the main view, or on the regulation shirt-waist lines shown in the small view. The yoke, either at the back or front, has become a fashionable detail of up-to-date shirt waists. The pattern comes in eight sizes, from thirty-two to forty-six inches bust measure. It requires for size thirty-six one yard and three-quarters of forty-four-inch material; five-eighths of a yard for collar and cuffs.

**No. 5135, LADIES' AND MISSES' SHIRT (15 cents).—** Wash silk, both in white and stripes, will be one of the fashionable waist materials this summer, appealing alike to home and business women. For outdoor sports the development shown in the small view is suitable. The pattern comes in three sizes, small, medium and large. The medium size requires two yards and five-eighths of forty-four-inch material.



### FASHION NOTE

**SEPARATE** waists will continue in favor with yokes either back or front as a new style feature. High, turnover and soft rolling collars will prevail. They may be strictly tailored or a network of intricate embroidery, and insertings of real lace. Crêpe, silk, voile and linen are popular materials.







## CHOICE DESIGNS IN USEFUL GOWNS

**NO. 5093, LADIES' WAIST (15 cents).**—Two developments of this model are shown; the first in white linen on regulation shirt-waist lines, the second in white flannel on smart Norfolk lines. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. For size thirty-six it requires two yards and three-quarters of forty-four-inch material.

**NO. 5007, LADIES' FOUR-GORED SKIRT (15 cents).**—The pattern for this skirt of blue serge is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires three yards of forty-four-inch material, and measures two yards and five-eighths at the lower edge.

**NO. 4015, LADIES' SIX-GORED SKIRT (15 cents).**—This skirt of white linen may be had in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two yards and three-quarters of forty-four-inch material, and measures two yards and a quarter at the hem.

**NO. 5061, LADIES' DRESS, THREE-PIECE SKIRT (15 cents).**—The pattern for this dress of white crepe may be had in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six four yards and an eighth of forty-four-inch material, and measures two yards at the lower edge.

**NO. 5075, LADIES' DRESS, THREE-PIECE SKIRT (15 cents).**—Developed in summer silk. This pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires four yards and a half of forty-four-inch material, and measures two yards and an eighth at the hem.

**NO. 4937, LADIES' DRESS, THREE OR FOUR GORED SKIRT (15 cents).**—Made of blue linen. The pattern is cut in

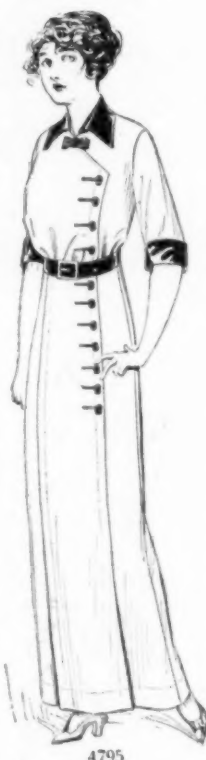
seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires four yards and three-eighths of forty-four-inch material, and at the hem measures two yards.

**NO. 4813, LADIES' DRESS, FIVE-GORED SKIRT (15 cents).**—Made of white linen. The pattern is cut in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires five yards and three-eighths of forty-four-inch material, and measures two yards and three-quarters at the lower edge.

**NO. 4795, LADIES' HOUSE DRESS, SIX-GORED SKIRT (15 cents).**—The dress of white crepe may be cut in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires four yards and three-eighths of forty-four-inch material, and at the hem is two yards and a quarter.

Many startling color combinations will rule in woman's fashions this spring and summer. Gone are the somber tones of black and white, which so long have prevailed. Everywhere brilliant coloring, presenting all the tints of the rainbow, has supplanted them. Even women of conservative taste will succumb to the régime of bright hues and will adapt them to the linings and trimmings of their jackets and suits if not to the garments themselves. Whether modern art or modern war has a bearing on this we do not know, but certain it is that the same tones persist in the world of fashion as in the most modern of impressionistic art and in the festive colorings of the Turk and Bulgarian.

Silks known as Bulgarian silk will lead all others as trimmings both for girdles, collars and linings. Yellows, cerises and reds will be used for afternoon and evening gowns. Brocades in these colorings will make most attractive separate blouses and jackets. In linens and cottons the various shades of tan and brown will prevail.



## CHIC HOUSE DRESSES

The Tailored Suit in Brocade

**N**O. 5263, LADIES' COAT SUIT (15 cents).—Time was when the entire dress or suit of brocade would have been considered too striking to appeal to popular taste, but custom has overruled the prejudice. At the present time some of the handsomest costumes seen are those of this material. Gowns of brocaded silk, satin and crêpe de chine have been exploited for the past six months. But for early spring and summer wear some new fabrics in brocade have been turned out. Rattine, agaric and matelassé are some of the new spring materials for which very attractive suits are developed. Matelassé in a light tan shade developed the suit of the illustration. Brown velvet was used for the collar. The jacket has smartly cutaway front and one-piece back. The skirt is slightly gathered at the back waistline but is narrow about the hem. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six five yards and three-quarters of forty-four-inch material. At the lower edge the three or four-piece skirt measures a yard and seven-eighths.



5217



5217



5217



5263



5263



5261



5261



5263



5261

**N**O. 5217, LADIES' PRINCESS DRESS (15 cents).—The dress illustrated on the above figure was developed in gray agaric, a material commonly known as Turkish toweling. The collar and cuffs are of white English eyelet. The dress has side-closing extending from throat to hem finished with large, white, bone buttons. So simple of construction is the serviceable gown, it can easily be fashioned by the home dressmaker. An amateur, by carefully following the detailed instructions of the envelope, may readily develop any of the frocks illustrated here, thus having at the minimum of expense a dainty and attractive wardrobe. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six four yards and three-eighths of forty-four-inch material. The dress is six-gored, and measures two yards at the hem.

**N**O. 5261, LADIES' HOUSE DRESS (15 cents).—Woman nowadays considers the house dress of quite as much importance as the street or evening costume. It must be stylish, dainty and neat and, above all, of serviceable wash material. The dress pictured here was made of gray cotton crêpe patterned with a circular motif. Collar and cuffs are of white lawn. This material is particularly suited for house frocks, as it launders well and requires no ironing. No more practical model for house or business wear could be desired. Gingham, challie, serge or cashmere may also be used with good effect. The pattern comes in eight sizes, from thirty-two to forty-six inches bust measure. It requires for size thirty-six four yards and three-eighths of forty-four-inch material; seven-eighths of a yard will make the collar, cuffs and pocket. The skirt is three-piece, and measures a yard and seven-eighths at the lower edge.

# GIRLISH GOWNS FOR YOUNG MISSES

For Outdoors, for Parties and Commencements

**NO. 5240, MISSES' AND GIRL'S BALKAN BLOUSE (10 cents).**—No fashion in recent years has been more popular than will be this pretty design, named for the states lately become prominent by reason of an Eastern war. Developed in linen or cotton crepe, it will make an ideal blouse for the summer outing. The pattern comes in seven sizes, from six to eighteen years. To make it in size fourteen requires three yards of thirty-six-inch material.

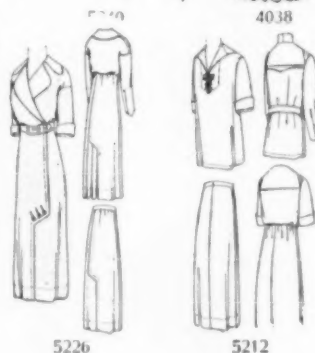
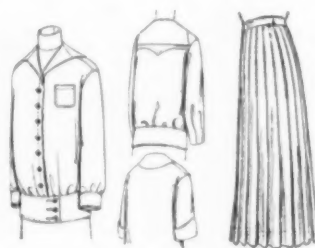
**No. 4038, MISSES' STRAIGHT PLEATED SKIRT (15 cents).**—Pleated skirts will always retain their hold on feminine affections whatever the mutations of fashion may be. With its straight lines this model is an especial favorite, particularly when developed in blue serge, as represented here. The pattern comes in six sizes, from thirteen to eighteen years. Size fifteen requires three yards and three-eighths of forty-four-inch goods, and measures three yards and three-eighths at the hem.

**No. 5216, MISSES' DRESS (15 cents).**—This costume is well adapted to the soft brocaded silks and crepe in vogue this season. As seen in the illustration of the seated figure, it has been given such treatment, and truly charming is the pale blue brocaded frock with the touch of bright

color in the Bulgarian silk collar. In the second view, its usefulness for the combination of two materials will be appreciated. Eyelet embroidery in modified Russian blouse fashion, with skirt and waist-front of blue voile, scalloped down the front with Transfer Design No. 323, will make a frock to please the most exacting taste. The pattern comes in six sizes, from thirteen to eighteen years. Size fifteen requires three yards and three-quarters of forty-four-inch material. Three yards and three-quarters of twenty-seven-inch embroidery will make the waist and peplum. The three-piece skirt measures one yard and one-half at the lower edge.

**No. 5212, MISSES' MIDDY DRESS (15 cents).**—For the half-grown girl the midgy and Balkan styles are most effective, their graceful lines concealing all the faults of the immature figure. In this model the blouse slips on over the head. Linen, serge or any of the pretty cotton goods are suitable fabrics for its development. The pattern is obtainable in six sizes, from thirteen to eighteen years. Size fifteen requires four yards and a quarter of forty-four-inch goods. The three-piece skirt measures one yard and seven-eighths around the bottom.

For description of Hat No. 5260 see page 49







No. 5226, MISSES' DRESS (15 cents).—This design (see page 44) will fill the need of the young girl looking for a stylish gown of agarie, ratine, or cotton cr pe for general wear. The pattern is cut in six sizes, from thirteen to eighteen years. For size fifteen four yards and one-eighth of material forty-four inches wide will be necessary. The four-gored skirt measures one and seven-eighths yards at the lower edge.

No. 5268, MISSES' DRESS (15 cents).—One of the smartest of the new models is shown in this pretty frock, developed as seen in the two views, either in white batiste and embroidery, or in a combination of plain white and flowered cotton voile. The collar, deeply pointed on the shoulders, is a stylish feature. For a graduating dress or a party frock this will be very pleasing. The pattern may be had in six sizes, from thirteen to eighteen years. Size fifteen requires four yards and a quarter of forty-four-inch material. The skirt is one-piece, and measures one yard and a half at the lower edge.

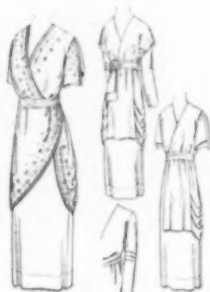


5254

No. 5254, MISSES' DRESS (15 cents).—Other views and a complete description of this pretty gown are given in the dressmaking lesson on page 50. In this illustration the lace inset section in the front of the skirt is a dainty accessory. The pattern comes in five sizes, from



4688



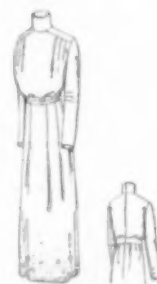
5264

fourteen to eighteen years. Size sixteen requires four yards and an eighth of forty-four-inch material. The two-piece skirt is a yard and a half wide around the bottom.

No. 5264, MISSES' DRESS (15 cents).—Several possibilities in the peplum will make this design applicable to various demands. Made of lace on the popular one-sided lines, and with bretelles to match, it is exceedingly dainty. A more conservative taste may prefer the drapery at both sides, as shown in the small view. Bordered goods may also be effectively used to develop it. The pattern is in five sizes, from fourteen to eighteen years. Size sixteen takes six yards and five-eighths of thirty-six-inch material or five yards and a quarter of twenty-eight-inch bordered goods. At the hem the two-piece skirt measures a yard and a half.

No. 4688, MISSES' DRESS (15 cents).—A dainty frock may be developed in this design from any of the pretty summer materials, or from embroidered flouncing. Batiste covered with small spray motifs, and having deep border of varicolored motifs, would develop effectively. The pattern is in five sizes, from fourteen to eighteen years. Size sixteen requires four yards and three-eighths of material forty-four inches wide. The skirt measures two yards at the hem.

(For views of 5226 see page 44)



5268



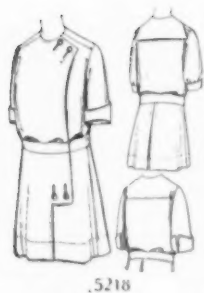
5218

5248

5234-5260, Hat

5222

## Pretty Fashions for Little Maids



5218

**NO. 5218, GIRL'S DRESS (15 cents).**—Very attractive is the small frock pictured here. It was developed in pink linen. The collar and cuffs are of white linen. The waist has blouse effect back and front. The skirt is four-gored with inverted pleat in the back. Galatea, agaric, crêpe and serge might also be used effectively.

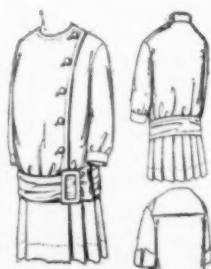
The pattern is in four sizes, six to twelve years. Size eight requires two and five-eighths yards of forty-four-inch goods.



5234

shown in the small view. The front closing is reversible, and in the event of soil on one side the other side may be used. The pattern comes in six sizes, from two to twelve years. For the six-year size it requires two yards and an eighth of forty-four-inch material.

**NO. 5248, GIRL'S DRESS (15 cents).**—The new and attractive feature of this dress of white linen is the dropped waistline which extends below the hips. It is girdled by a wide belt of blue linen. Collar and cuffs are also of this material. The waist is slightly full



5248

to the waistband and the straight-hanging skirt is laid in pleats. Piqué, agaric and cotton crêpe may also be used. The pattern comes in five sizes, from four to twelve years. Size eight requires three yards of thirty-six-inch material.

**NO. 5234, GIRL'S DRESS (15 cents).**—This dainty frock was developed in blue linen with white linen collar and cuffs. The front insert is of eyelet embroidery and the belt of white leather. The skirt may be three or four gored and has box-pleat in the center-back. The waist has slight fullness both back and front. The pattern is in four sizes, six to twelve years. Size eight requires two yards and a half of forty-four-inch goods.



5222



5250

**NO. 5222, GIRL'S DRESS, FOUR-GORED SKIRT (15 cents).**—The materials used for children's garments should both wash and wear well. The striped percale of which this frock was developed possesses both these qualities. Laid crosswise, it forms an effective trimming for the front of a most attractive dress. The construction of these garments is so simple that even the amateur may develop the frocks successfully. The pattern comes in five sizes, from six to thirteen years. Size eight requires two yards and five-eighths of forty-four-inch material.

(For description of Hat No. 5260 see page 49)



5224



5236

four sizes, from six to twelve years. It requires for size eight two yards and a half of forty-four-inch material. For the fronts, collar and cuffs a yard and three-quarters are necessary.

No. 5228, GIRL'S DRESS (15 cents).—No more dainty frock than this for the miss could be desired. It was developed in checked wash silk with white batiste yoke and cuffs. The pleats of the waist continue into the straight-pleated skirt. The pattern comes in five sizes, from four to twelve years. It requires for size eight two yards and seven-eighths of forty-

## Sensible Frocks for Growing Girls

No. 5224, GIRL'S DRESS (15 cents).—Simplicity is the keynote of children's dressing. This simple frock, with blouse waist and five-gored skirt, was developed in tan cashmere. The collar, tied sailor fashion in front, and the cuffs are of blue polka-dot silk. The pattern comes in five sizes, from six to thirteen years. It requires for the eight-year size two yards and five-eighths of material forty-four inches wide.

No. 5236, GIRL'S DRESS (15 cents).—This frock of stylish cut was developed in blue linen. Eyelet embroidery was used for the collar and the insert of waist. The body and two-piece straight-pleated skirt are fashioned in one.

The pattern comes in

four-inch material. For collar and cuffs seven-eighths of a yard of thirty-six-inch material will be necessary.

No. 5232, GIRL'S DRESS (15 cents).—Galatea in blue-and-white stripe was used for this attractive little frock with its four-gored skirt. Belt, collar and cuffs are of dark blue linen. The pattern comes in four sizes, from six to twelve years. It requires for size eight two yards and a half of forty-four-inch material; for collar and cuffs a half yard.

No. 5266, CHILD'S DRESS (15 cents).—White batiste and embroidery flouncing were the materials used for this dainty frock. It has wide pleats over the shoulders, and lowered

waistline girded about by a blue messaline sash. Transfer Design No. 318 was used for the embroidery shown in the small view. The lowered waistline has become as much a feature of child's wear as of that of the grown-up. Since Balkan and Russian styles have been introduced a similar style of waistline has become popular for children's dresses. The waist is almost invariably two inches lower than heretofore. Frequently only a semblance of a skirt is evidenced. The pattern comes in five sizes, from two to ten years. Size six requires two yards and a half of thirty-six-inch material, or three yards of bordered material.

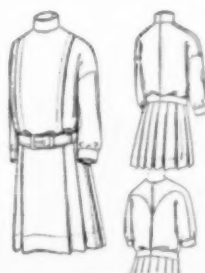


5266

Transfer Design No. 318



5232



5228



# SMARTLY DEVELOPED FOR THE JUVENILES

A Page of Interest to Mothers



**NO. 5214, CHILD'S MIDDY DRESS (15 cents).**—Practical and trim is the middy dress pictured here. It was developed in white linen. Bloomers attached to an underbody complete the outfit. The pattern comes in four sizes, from two to eight years. For size four it requires three yards and a quarter of thirty-six-inch material, and five-eighths of a yard of this width for the underbody.

**NO. 5252, CHILD'S DRESS (15 cents).**—Simple of construction is this dress of gray challie. Fashioned in one piece from neck to hem, it can be made in the minimum of time by the amateur seamstress. The pattern comes in four sizes, from two to eight years. For size four it requires three yards of material thirty-six inches wide.

**NO. 5258, MISSES' BALKAN OR RUSSIAN DRESS (15 cents).**—The Russian blouse, with lowered waist line, is popularly known as the "Balkan". This attractive dress was made of tan ramie linen with silk girdle in Bulgarian coloring. For the miss of slender figure this is one of the most favored styles of the season. In linen, silk or wool it is alike attractive. The pattern comes in six sizes, from thirteen to eighteen years. It requires for size fifteen four yards and a half of forty-four-inch material. The skirt is two-piece, and measures a yard and five-eighths at the lower edge.

**NO. 5242, BOY'S RUSSIAN SUIT (15 cents).**—This suit, on trim Russian lines, forms a smart outfit for the little man's first introduction to trousers. It was developed in gray chambray. The pattern comes in three sizes, from two to six years. For size four it requires three yards of thirty-six-inch material.

**NO. 5238, BOY'S RUSSIAN SUIT (15 cents).**—This pattern comes in three sizes, from two to six years. For size four it requires two yards and three-eighths of material forty-four inches wide.

**NO. 5256, MISSES' COAT-SUIT (15 cents).**—Very practical is the suit of blue serge pictured here. The jacket resembles the Norfolk, but the pleats are inverted. The pattern comes in six sizes, from thirteen to eighteen years. It requires for size fifteen four yards and three-quarters of forty-four-inch material. The skirt is five-gored, and measures two yards and an eighth at the hem.





## NOVELTIES FOR HOME DEVELOPMENTS

### NO. 5230, LADIES' AND MISSES' HATS (10 cents).

In these ingenious days one needs not be very clever to contrive the most attractive things to wear. Expert skill is not required to develop from cloth, chiffon or braid one of these pretty hats. The pattern is in two sizes, for ladies and misses, and for either size takes, in twenty-seven-inch material, for the Tam, one yard; for the four-pointed brim, one yard and five-eighths; and for the two-pointed brim, three-quarters of a yard.



5270-4930



5223



muslin or long cloth, will be both comfortable and serviceable. The pattern is in eight sizes, from thirty-two to forty-six inches bust measure, and requires for size thirty-six two yards and a half of material thirty-six inches wide.

### NO. 4020, LADIES' AND MISSES' CORSET COVER (10 cents).

This cover was fashioned simply in one piece of embroidered flouncing. The pattern comes in seven sizes, from thirty to forty-two inches bust measure. Size thirty-six requires seven-eighths of a yard of forty-

four-inch material or a yard and three-quarters of flouncing fifteen inches wide.

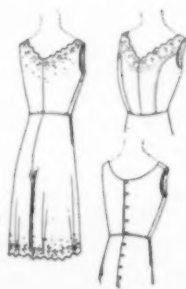
NO. 5220, LADIES' KNICKERBOCKER DRAWERS (10 cents).—After the long reign of "umbrella" drawers and kindred designs, this dainty style will be most welcome. It will find favor either in serviceable muslin or the finest of batiste and lace. The pattern is in seven sizes, from

twenty-two to thirty-four inches waist measure and requires for size twenty-six two yards of thirty-six-inch goods.

Since the slender silhouette has been the fashion, lingerie must follow the same slender lines. This is effected both by the construction and by the material chosen. Lines follow closely the contour of the figure. No fulness is in evidence either in the underwaist or about the hips. Soft materials are chosen—French nainsook, batiste, Italian silk and crêpe de chine. This last material is having an unusual vogue on account of its tub qualities.



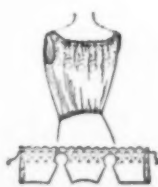
5221



5221



5223



4020



5220



4020-5220

### NO. 5221, LADIES' COMBINATION BRASSIERE AND OPEN DRAWERS (15 cents).

This useful garment, developed in

NO. 5223, LADIES' EMPIRE WRAPPER OR DRESSING SACQUE (15 cents).—This design is well adapted to the bordered materials now in vogue. Either as long wrapper or smart dressing sacque it will give good lines to the figure. The pattern is in seven sizes, from thirty-two to forty-four inches bust measure. In size thirty-six the wrapper will require four yards and the sacque two and three-eighths of forty-four-inch goods.



# THE HOME DRESSMAKER

## Lesson No. 27—A Graduation Dress

Conducted by Margaret Whitney



*Mrs. Whitney will be glad to assist you in the making of any garment. Write to her concerning any difficulty you may have, enclosing a stamped, self-addressed envelope for reply.*

**I**N THESE bright spring days many mothers are puzzling over the question of a suitable dress for high-school or college commencement. Of what shall it be made, how shall it be cut, with what shall it be trimmed, are matter for thought in these days of great diversity in styles. Feeling sure that these harassed women will appreciate a few suggestions on this momentous subject, I have selected for our dressmaking lesson this month a frock which will satisfy all the requirements of this auspicious occasion. This model can be developed in any of the pretty thin fabrics of which the shops are full just now. Cotton crepe, fine, soft agaric, with or without border, marquisette and printed and bordered voile, are all suitable materials for young girls and will make just the kind of dress needed for commencement or confirmation, or a dainty, summery gown for hot weather wear.

I have selected bordered and dotted cotton crepe, with trimming of Bohemian lace, for the development of this costume, as that is now in good style. It is also quite easily made up, as the border furnishes an effective trimming, and very little other garniture is required. No matter how busy a mother you are you need not hesitate to attempt this dress, especially with the help of the suggestions I will give you. The pattern, Misses' Dress No. 5254, is quite simple, and you will find no difficulty in getting the effect pictured in the illustration, Fig. 1, and I am sure both you and your fastidious little daughter will be pleased with it when it is done. The drapery of the skirt and front of the waist is a popular feature of this season's gowns. Another touch which will make a particular appeal to the girl who likes to keep up with the styles is the loose panel in the back falling from the shoulders. This is illustrated in the small back view, Fig. 2. In this sketch it is shown with the bretelles, which fall over the shoulders somewhat after the fashion of a sailor collar, but the panel can be used just as effectively without the bretelles, attaching it to the waist across the shoulders with crystal buttons.

**O**THER possibilities than those shown in these illustrations are provided by the pattern. The waist may have wide bretelles running back over the shoulders from the top tuck in the front, and instead of the kimono sleeves seen in Fig. 1, long sleeves, fitted to the arm, may be set into a dropped shoulder indicated by the line of perforations nearest the armseye. Yet another variation is possible in a short sleeve for party or evening wear. For this, the sleeve is cut off at another line of perforations, which you will see just below that for the dropped shoulder. The pointed panel in front and the loose panel in the back may also be omitted if you wish to develop the model more simply. To make the dress in the fashion I have selected for our lesson you will need two yards and a quarter of bordered material fifty-four inches wide, one yard and a half of allover lace eighteen inches wide, and two yards of lace banding to match two inches wide.

The first thing to do, as I have told you many times in this series of lessons, is to look over your pattern carefully before you begin to cut out the dress, so as to be sure

you know just what the various pieces are. The diagrams always given with the lesson will help you in doing this, as each piece is shown there with all the directions, marks, circles and perforations which you find in the paper pattern.

You will have to follow the diagram with a little more care than usual in cutting this dress, as the skirt is laid across the goods in order to bring the border on the lower edge. The waist is cut on a lengthwise fold of the material after the skirt is cut. Fig. 3 shows the waist laid on the material, with the small pieces needed for piecing the sleeves when using goods the width of this to bring them

to the required length. Fig. 4 shows how the two panels can be cut from the yard and a half of lace, and Fig. 5 shows the skirt laid crosswise the entire width of the material. The V-shaped opening at the neck of the waist, front and back, may be filled with the Bohemian lace, cut from the piece left from the panels, as you will see in Fig. 4 of the diagram. As I have represented it here, however, it is filled with a fine dotted net, which gives more the effect of a dainty chemisette or underwaist. This can be cut from three-eighths of yard of the net.



FIG. 1. MISSES' DRESS, NO 5254

**A**S THIS dress is not lined, when it is made of anything so sheer as crepe or voile, it must be worn over a slip. You may have a lawn or silk slip which has been used for other frocks. If not, it will be very little additional work to make a dainty slip by McCall Pattern No. 4586, a seven-gored princess slip of good lines, which follow closely the contour of the figure. No special directions need be given for making this slip, as the directions on the pattern envelope will doubtless be all you need in the construction of so simple a garment.

In making the dress, take each step with care. Only by doing so will you avoid mistakes and save tiresome and laborious ripping and reconstruction, which, besides the extra work involved, is disastrous to the fresh appearance of the dress when done. Lay the pattern on the material as I have shown you in the diagrams and pin it carefully, putting the pins rather close together, as fabrics like crepe and lace, of which we are making this frock, pull out of place easily and are, therefore, harder to cut accurately than those more substantially woven. Cut carefully close to the edge of the pattern with a pair of sharp scissors which will not jag or gnaw the edges of the material. Cut the notches and mark with pencil the perforations and circles given to guide you in putting the dress together. Cut the skirt first across the goods as I suggested above (see Fig. 4), then trim off the border from the rest of the goods and fold the piece in the middle lengthwise to cut the waist. The front of the waist is laid on the fold edge, the back on the free edges of this piece, as shown in Fig. 3.

The first thing to do in making the waist from material of this width is to piece the lower edges of the sleeves with the small sections (also marked F and B). In this soft crepe it would be better to sew these to the sleeves with flat, fell seams, to avoid raveling and give the inner side of the sleeve, which is not faced, a neat appearance. Baste the shoulder seams and turn in the edge of the right-



back for a hem according to the notches and along the line of large circles (●) which indicate the straight of the goods. Leave the edge of the left-back free for an underlap. Try on the waist and make such alterations as are necessary at the shoulder seams. Then stitch these seams, trim them straight, trim off one edge of each seam close to the line of stitching, fold the other over it, crease and stitch flat in fell seams. Stitch the underarm seams. Clip them three times, once just at the turn under the arm, and once again on either side about two inches from this first clipping. Press the seams open and bind the edges with narrow white silk seam binding, binding around the edges of all the V-shaped clippings, also, so that the seams will lie perfectly flat.

Now take the bastings out of the right back hem, cut out the neck at the row of large circles (●) for the low neck, and to the front and backs of the waist baste V-shaped pieces of net for the simulated chemisette, letting the edges of the net extend one-half inch beyond the single small circles (●). With sharp scissors cut out the material of the waist from beneath the net, trimming along the line of small circles (●). Underface the neck edges of the net with a narrow bias strip of the net, or of white chiffon. This can be done by hand more neatly and with less danger of stretching than if you attempt to do it on the machine. Sew the bias facing to the neck edge with fine running stitches, turn, and hem down closely on the wrong side. If you use the chiffon, it will make a pretty finish to let it show above the neck edge about an eighth of an inch as a narrow piping. To keep this from slipping down inside it will be necessary to run a row of stitches in the seam joining net and chiffon, where they will not show on the right side.

NOW place the lace insertion on the waist on either side the net chemisette, and baste on both edges as close to the edge as possible. Then, taking care to hold away from the insertion the crêpe of the waist, roll and whip the net to the inner edge of the lace. After this is done, take sharp scissors and trim the crêpe from under the lace about a quarter of an inch from the basting at the outer edge, and roll and whip the crêpe to the lace. It will be better to clip only a little way at a time as you go, as otherwise the crêpe will fray and you will not be able to roll it neatly. Measure the lace for the sleeves so that the bands will be the exact size of the lower edge of the sleeves, and sew the ends of the bands together in flat fell seams. Baste the bands on the sleeves, the seams of the bands at the under seams of the sleeves, trim out the crêpe from beneath, roll the edge of the crêpe and whip to the lace, as directed for the lace about the neck.

Next finish the backs of the waist. Trim off of both edges about half the allowance for hems, as with the thin material of which we are making this dress we do not need so wide a hem as if our dress were made of silk or heavier goods. Turn under the edge of the right-back and hem by hand. Narrowly bind the edge of the left-back with silk seam binding and leave it free to extend under the right-back as an underlap when the dress is fastened. Last of all, crease the front of the waist crosswise at the row of small circles (●), bring the creases up to the row of large circles (●) and tack the two upward turning tucks to position with a row of stitching near the fold edges. The upper tuck will cover the

raw edges of the lace trimming on the front. When the dress is worn, a pretty bunch of artificial flowers or a bow of soft ribbon will make an attractive decoration for this part of the waist. If you like you can omit these tucks, but in that case it will be necessary to trim off the extra length at the bottom of the waist.

Making the skirt will be an easy matter, as it is a two-piece skirt. Make two upward turning tucks at the edges of the front gore, creasing the material at the small circles (●) and bringing the creased edges up to the large circles (●). Fold under the side edges of the back gore at the small circles (●), lap the edges over the tucked edges of front gore, and stitch to position three-quarters of an inch from the fold edge. Leave the right side-seam open above the large circle (●) for a placket. Before stitching the seam, bind the edges of both gores with seam binding, turn back and stitch the back gore separately down to the circle, then continue the stitching of both gores together. Leave bound edge of front gore free for underlap.

IT WILL be better to face the bottom of the skirt of bordered goods, so I have cut off the allowance for hem from the pattern. Underface with a bias strip of material three inches wide. Stitch the strip to the lower edge of the skirt, right sides together, turn to the wrong side, narrowly fold under the free edge of the bias strip, baste to position, taking care not to stretch the bias, and stitch to the skirt close to the fold edge. The row of stitching should follow the line of the plain part of the border, just below the dotted or figured portion. Gather lower edge of waist and upper edge of skirt between the crosses (✕) and attach to an inner belt. The belt should be quite firm in order to set trimly about the waist. You can make it of the ready-made belting, to be bought in the stores, if you like, but a better way would be to use a strip of white muslin or white sateen about two inches wide. Fit this to the waist, allowing for the lap and a quarter of an inch besides on both ends to turn in. In making the dress with the regulation waistline, to be

worn with a girdle as illustrated in the first view, Fig. 1, you should cut off the top of the skirt at the row of large circles (●) before gathering between the crosses (✕). Then sew the gathered edges of the skirt and waist to the belt, with the seams on the right side of the dress. Cover the belt neatly with a strip of the dress material cut the same width as the muslin or sateen, stitching it on the right side close to the turned-in edges. Sew hooks and eyes to the ends of the belt to fasten it. The belt should hook in the middle of the waist and back panel, and the portion of the panel which extends beyond the belt should be neatly hemmed at the top and fastened with hook and eye at the left side-back, where the placket opening is left in the skirt. Tuck the front of the skirt as you did the waist. Fold the material across by the row of small circles (●) and bring the fold edges up to the large circles (●) in two upward turning tucks. These tucks, in connection with those at the sides, form the stylish drapery which makes this skirt so attractive. Finish edges of lace panels with a narrow flat picot edging, rolling the lace and whipping it to the picot with fine stitches. Tack the back panel to the waist without any fulness, and attach the pointed panel to the top of the belt in front. Finish the point with a pretty tassel. Sew on small hooks and straight eyes to close waist and placket and fold a bias piece of soft silk about the waist for a girdle.



FIG. 2. BACK VIEW  
MISSIE'S DRESS  
NO. 5254.

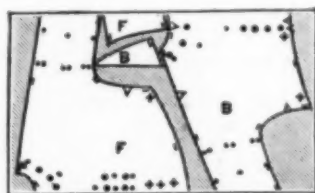


FIG. 3. CUTTING THE WAIST

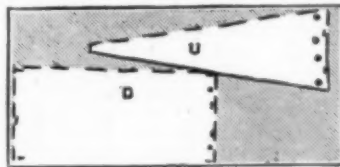


FIG. 4. CUTTING THE LACE PANELS

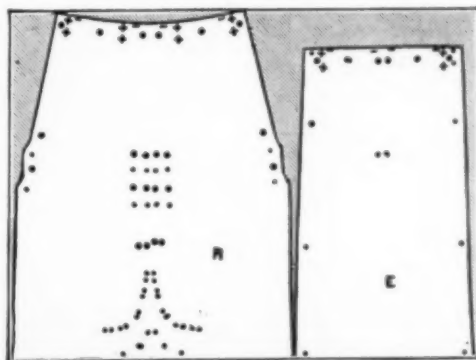


FIG. 5. CUTTING THE SKIRT



The best-liked Soup ever made—

Liked best by the most people and the most-particular people. The most tempting and wholesome of soups; the most useful. Do you get the full benefit of

## Campbell's TOMATO SOUP

You know how good it is when prepared simply with hot water, but prepared with milk or cream it is even more delicious. You can serve it in various attractive ways as a soup-course; and combined with many other simple dishes it makes them doubly appetizing.

Why not write *today* for our little free booklet which describes some of these inviting combinations? Enjoy the *full variety* of satisfaction found in this perfect soup.

### 21 kinds—10c a can

Asparagus	Clam Bouillon	Ox Tail
Beef	Clam Chowder	Pea
Bouillon	Consommé	Pepper Pot
Celery	Julienne	Printanier
Chicken	Mock Turtle	Tomato
Chicken-Gumbo	Mulligatawny	Tomato-Okra
(Okra)	Mutton Broth	Vegetable
	Vermicelli-Tomato	

Look for the red-and-white label



"I cannot stand on etiquette  
With Campbell's Soup so rare.  
And so, in haste to get a taste,  
I'm standing on the chair."

## NEEDLEWORK FOR THE HOME

By HELEN THOMAS



LADIES' WAIST (No. 4403)  
Transfer Pattern No. 517

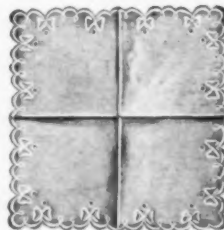
LADIES' WAIST (No. 4397)  
Transfer Pattern No. 522

LADIES' WAIST (No. 5006)  
Transfer Pattern No. 514

**N**EEDLEWORK, as long as the eternal feminine prevails, will form an effective means of decorating the dainty garments of womankind. And no more pleasing garment will be devised than the pink linen waist of the first figure. It is fashioned after Pattern No. 4403. An adaptation of Transfer Design No. 517 was used for the embroidery. The design is worked in Venetian ladder work which consists of crosswise stitches set from one side of the design to the other after the manner of the steps of a ladder. The material is then cut from underneath and the edges are finished with eyelet or overcasting stitches. No. 25 cotton was used for the embroidery. For the handkerchief-linen waist of the second illustration, modeled after Pattern No. 4397, Transfer Design No. 522 was used. The design consists of a central motif of punch work and surrounding motifs of conventional design worked in satin stitch and eyelet embroidery. The petals of the sprays are done in satin stitch filled in lengthwise back and forth. The embroidery of the collar and sleeves is also wrought in satin stitch. No. 30 cotton was used for



DESIGN FOR APRON (No. 521)



DESIGN FOR HANKER-  
CHIEF (No. 519)

padding and No. 35 for the embroidery. No more pleasing or effective design for a shirt waist could be desired. Punch work is extremely attractive for summer waists, giving an open lacy effect suited to days when the mercury soars skyward.

A bit of handwork on collar, cuffs and front closing, done after Transfer Design No. 514, gives the third waist a dainty touch otherwise unattainable. The waist, No. 5006, made of white linen, is one of the most serviceable and pleasing models of the season. The embroidery is done in buttonhole and eyelet work, No. 25 cotton being used for the padding, and No. 30 cotton for the embroidery. The square scallop is both attractive and unique, being a departure from the curved lines to which we have been accustomed. The design is equally attractive for underwear, collars and household linens. As a trio of wash waists for smart summer wear no more desirable models or embroidery designs could be chosen.

Milady who serves tea or afternoon chocolate at home will be delighted with the effective bit of batiste, lace, ribbon

(Continued on page 53)

# NEEDLEWORK FOR THE HOME

(Continued from page 52)

and delicate embroidery which combine in our dainty apron. It is fashioned after Transfer Design No. 521, which gives the outline of the apron, the embroidery motifs and the lines for the buttonholes through which ribbon of any desired shade may be run. The embroidery is done in satin and buttonhole stitch and eyelet work, for which No. 40 cotton was used for padding, and No. 50 for embroidery. When the embroidery is completed and the apron is stitched to the band, it is edged about with a narrow Valenciennes lace. The ribbon, of which three yards one inch wide are necessary, is then inserted into the holes and tied at the lower edge. The remaining yard and a half make the tie strings at the waist.

A dainty handkerchief was made after Transfer Design No. 519. The embroidery is done in satin stitch and eyelet work. Scallops arranged in threes form an attractive edge. Small bow-knots and eyelets surmount every third scallop. As a bit of pick-up work for piazza or lawn during the summer months nothing daintier or more serviceable could be desired. Fine handkerchief linen, No. 30 cotton for padding and No. 40 for the embroidery were used.



APRON NO. 4980  
DUTCH FIGURE DESIGN FOR  
APRON POCKET (NO. 520)

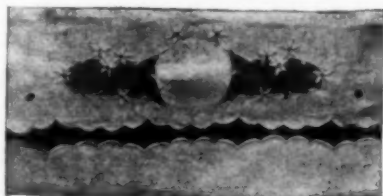
FROM the time when the frescoes still to be seen in the ruins of Pompeian homes were used as decorations in children's nurseries up to the present day, special motifs have been given a place in children's living-rooms and on children's garments. These are invariably planned to catch the eye and hold the attention of the child. Very pleasing in line and pictured movement is the dancing group of figures for the pocket of the apron illustrated here. The pocket, with its Dutch figure design, is Transfer Design No. 520. The embroidery is done in outline stitch on tan linen with No. 20 cotton of Dutch blue color. The apron, fashioned after Pattern No. 4980, is also of tan linen.

The dainty housewife realizes the value of hand work

on household linen. This effective design, No. 524, is suitable for towels and bureau or dresser scarfs. The embroidery is done in satin stitch, eyelet and punch work, and requires for medium-weight towel linen, No. 15 cotton for padding and No. 25 thread for the embroidery. Here, again, punch work is an especially attractive form of embroidery. The pattern furnished contains designs for stamping two towels twenty inches wide.

FOR use in a child's room,

Transfer Design No. 523 applied to the pillow, as illustrated, is very attractive. The embroidery was done in running stitch with No. 15 cotton of Dutch blue coloring. White linen of open mesh was used for both upper and lower sections of the pillow. It is finished with white cotton cord tied in ends and loops at one corner. The design may also be applied to tea-covers, table-runners and curtains with good effect; so good, in fact, that these delightfully quaint little Dutch figures are applied to a variety of household articles besides those in use in the children's department. Charming breakfast and lunch sets of doilies, centerpieces, lunch-cloths and napkins, done in blue and white with designs of the adorable figures, windmills and other motifs typical of Holland, are quite a fad of the moment. When, in addition, the housewife is the fortunate possessor of a breakfast set of blue-and-white Meissen china, she is provided with the means to set before her family and her guests a most attractive early morning meal or informal luncheon.



TOWEL OR PILLOW-CASE DESIGN (NO. 524)



BORDER DESIGN SUITABLE FOR PILLOWS  
CURTAINS OR TABLE-RUNNER (NO. 523)

*Editor's Note.*—Miss Thomas will be glad to answer any question relating to needlework, if stamped addressed envelope accompanies the request for a reply. A McCall Kaumagraph pattern of any of these designs may be purchased for ten cents at a McCall pattern agency or will be sent postpaid from McCall Co., New York, for 10 cents in stamps and your address. Please write the latter plainly.



## Yes, Madam, there's a big demand for The New Food Drink INSTANT POSTUM

and the capacity of the factories at Battle Creek has been more than trebled within the past year.

### "There's a Reason"

Instant Postum is just regular Postum so processed that only the soluble portions are retained.

### No Boiling

A level teaspoonful in a cup with hot water, sugar, and enough cream to change the color to golden brown, produces *instantly* a perfect beverage having delicious taste and aroma.

Postum is absolutely free from the coffee drug, *caffeine*, or any other harmful ingredient—

But it does contain the vital food elements stored in wheat which Nature uses for the sure rebuilding of the gray matter in the nerve cells.

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A 5-cup trial tin sent for grocer's name and 2c stamp for postage.

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Windsor, Ontario, Canada



## 1847 ROGERS BROS.

"Silver Plate

that Wears"



**T**HE best argument for silverware is to say that it has proved its worth through service. 1847 ROGERS BROS. "Silver Plate that Wears" is sold with an unqualified guarantee made possible by an actual test of over 65 years.

*The Cromwell pattern shown here is a design of true simplicity. It has proved to be very popular.*



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of Sterling Silver and Plate*

## FOR A DAINTY LIVING-ROOM

By GENEVIEVE STERLING

**D**RESS by no means occupies all the attention of the average woman.

Home and its various interests appeal to her more strongly than the question of mere personal adornment. This is proven by the popularity of all the topics treated in the magazine which bear any relation to home management or home decoration. By no means unimportant among the qualifications of the home-maker is the ability to make her surroundings dainty and artistic, as well as to keep them clean and comfortable. The articles for a dainty living-room, shown on these pages, are the kind of things the woman of refined taste likes to have about her. They are all developed in the most popular embroidery stitches of the day, and none of them is hard to do. Even if you are not an expert embroiderer, you will have no trouble in working these designs. Stamped patterns with materials are furnished for all of them, or, if you prefer, you can buy the perforated paper pattern for any one of them for 15 cents and stamp it on your own material. Pad and preparation for stamping accompanies each pattern.

**T**HE table-cover, No. 10300, is a design in cross-stitch which is having a revival at the present time. Worked in shaded pinks and greens on Aberdeen crash it is extremely pretty, besides making a durable and serviceable cover for a reading-table or small stand.

On a round table it looks especially well, as the circular central part of the design effectively borders the table, while the leaves and buds brighten the portion of a round cover usually left undecorated. Stamped on Aberdeen crash, 40x40 inches, the cover costs 60 cents, or free for 2 yearly subscriptions at 50 cents each; 8 skeins colored mercerized thread for working, 40 cents extra. The same design stamped on Aberdeen

crash, 27x27 inches, costs 45 cents, or free for 2 yearly subscriptions at 50 cents each, 6 skeins colored mercerized thread for working, 30 cents extra.

The lace at the edge is not furnished, the finishing being left to your own taste. If you do not care for the lace, a pretty fringe matching the crash in color can be used.

The table scarf in Hardanger work, No. 10301, is a most attractive addition to the library-table. This is developed in the popular Hardanger method on Java cloth, a loose-meshed material especially adapted to this kind of work.

**H**ARDANGER embroidery looks harder to do than it really is. The threads are drawn as for Mexican drawn work, but instead of filling the spaces with elaborate stitches as in that kind of needlework, a background of threads is left, which is finished by darning back and forth over them. The open squares or strips are buttonholed around, either in straight buttonholing, or in blocks, as in this pattern. The small diagrams will illustrate the method more clearly than a verbal explanation could do. This pattern is one of the simplest in this popular form of work, and can be quickly done. Much more elaborate designs have large squares and borders, and the connecting stitches are attractively elaborated with picots, but you will find this one quite effective. The pattern, stamped on Java cloth,

18x48 inches, may be bought for 75 cents, or free for 3 yearly subscriptions at 50 cents each. One dozen skeins of cotton for working, 25 cents extra.

The lamp-shade, No. 10302, done in punch work, surrounded by a border of rambler roses and leaves, is even more charming in reality than it is in the picture. The border is worked in shades of blue, making a very pretty contrast with the

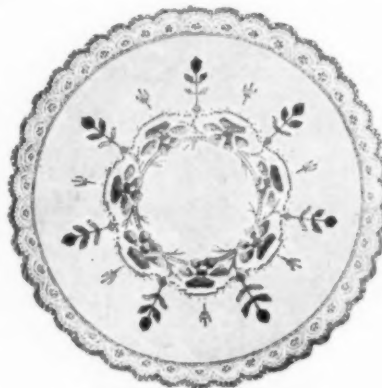


TABLE-COVER IN CROSS-STITCH  
(NO. 10300)

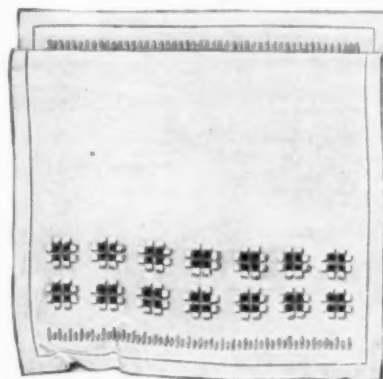
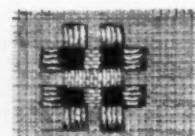
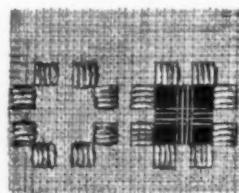


TABLE SCARF IN HARDANGER WORK  
(NO. 10301)



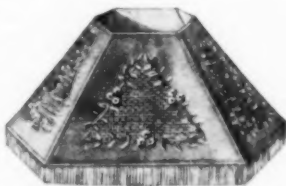
DIAGRAMS SHOWING DETAILS OF HARDANGER WORK

(Cont'd on 55)

## FOR A DAINY LIVING-ROOM

(Continued from page 54)

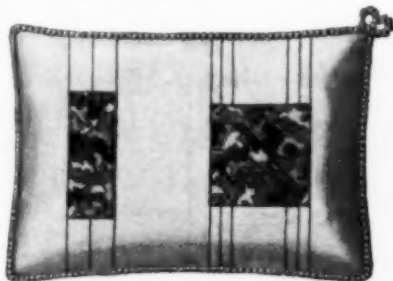
soft tan shade of the crash on which the design comes. In developing the pattern, embroider the roses in the rambler-rose stitch, a kind of outline stitch, worked round and round, one over the other, until the little rose is raised from the surface like a button or knob. Then do the leaves in satin stitch, and, last of all, fill in the space with punch work. Rhodes embroidery, or punch work, is done with a large, three-cornered needle made for the purpose. This makes large holes in the material, which, when drawn together by the stitches, give the effect of Mexican drawn work. There are six sections for the lamp-shade. After they are embroidered, mount them on pasteboard or wire, sew them together and finish the edges as neatly as possible.



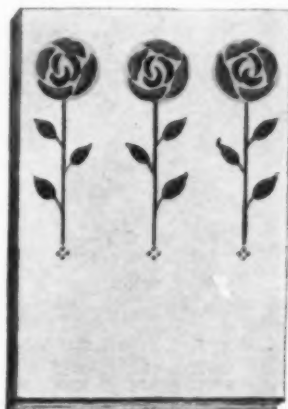
LAMP-SHADE IN PUNCH WORK  
AND RAMBLER ROSES  
(NO. 10302)

Fringe makes a desirable finish for the lower edge. This is not furnished with the pattern, but can be bought at any near-by shop, and costs comparatively little. The pattern is stamped on Aberdeen crash, 25 cents. One spool colored cotton thread and 6 skeins mercerized floss, 30 cents extra.

Anything Bulgarian is in high favor at present, and the bright colors, red, blue, green and yellow, mixed in together indiscriminately, are used in dress trimmings and all sorts of household articles. The smart sofa pillow, No. 10303, will fill the demand for this kind of work. The rectangular pieces are embroidered in satin stitch in a medley of colors, with the different sections set off from each other by a narrow outline of black. The pieces themselves are outlined with heavy black rope floss and the transverse lines from the pieces to the pillow edges are also in outline. If you do not care to take the trouble to embroider the colored sections, stenciling them in the appropriate tints will give a good effect. Satisfactory colors can be obtained by using a McCall stencil outfit, which can be had for various prices, ranging from 50 cents to \$2. Another effective and very simple method of treating this pillow is to appliqué pieces of Bulgarian silk to the background, outlining with black in the same way as for embroidery or stenciling. This



SOFA PILLOW IN BULGARIAN WORK  
(NO. 10303)



MAGAZINE COVER EMBROIDERED  
WITH CONVENTIONAL ROSES  
(NO. 10304)

pillow, stamped on Aberdeen crash, 20x14 inches, including back of same material, 35 cents, or given free for 1 50-cent subscription; 6 skeins colored mercerized cotton, 30 cents extra.

A cover for the magazines which lie upon the living-room table prevents that dog's-eared appearance so soon acquired by our well-thumbed periodicals. A handsome cover is offered in No. 10304, to be embroidered with conventional roses in satin stitch on a ground of Aberdeen crash. It comes, stamped on the crash, for 20 cents. Three skeins mercerized floss for working, 15 cents extra.

Pretty trifles like the articles described, inconsiderable in themselves, go far towards making the life of the home brighter and more attractive. No one likes to see a room overloaded with useless and perishable fancy work—the antimacassars, lambrequins and “throws” of former years hung on every available projection in the mistaken idea that they were ornamental. Modern taste has outgrown those monstrosities. But there is no reason why the things

which serve a useful purpose in themselves should not be made as beautiful as skill and artistic knowledge can devise. Attractive cushions, a pretty lampshade, daintily embroidered book-covers and table-covers, though small things in themselves, nevertheless have a softening and refining influence upon the members of the family where they find place. They bear mute witness to a love of home which is shared by all who come within its influence.

*Editor's Note.*—Any questions on embroidery will be gladly answered by our Fancy Work Editor, Miss Thomas. Our new Fancy Work Catalogue, now ready, contains hundreds of beautiful new designs for centerpieces, shirtwaists, etc., including the popular punch work. It also shows many new stencils and stencil outfits. Regular price, 10 cents, but will be sent prepaid for only 5 cents, if you order at once. Anyone sending in an order for 50 cents' worth or more of fancy work will receive a catalogue, free, on request.



## The Easy Breakfast

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## Laces for Hats

THE lace-trimmed hat is one of this Summer's prettiest fashion conceits. Its daintiness is in keeping with the season and it harmonizes beautifully with the light, airy gowns of lace, or lace-trimmed, which are the vogue.

*Quaker Laces embrace a wide variety of designs, from gauzy Shadow effects to heavy Macramés, each reflecting the utmost charm and originality.*

You will find, in almost any good shop where laces are sold, a Quaker Lace design adapted to your purpose and possessing authoritativeness of style and richness of beauty.

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Quaker Laces are not sold by mail. We cannot send samples, but we will gladly send you "The Quaker Lace Book," free on request. To see the great variety of Quaker Lace designs go to the best department stores, dry goods stores and lace specialty shops. Look for the Quaker head on the blue lace card.

Write today for "The Quaker Lace Book." It contains illustrated suggestions for gowns, waists, lingerie and other articles of woman's apparel in which lace plays an important part. It also tells you how to care for lace. Free on request.

## QUAKER LACE COMPANY

Makers of Quaker Laces, Quaker  
Curtains, and Quaker Craft-Lace  
PHILADELPHIA

# ROMAN CUT-WORK EMBROIDERY

By GENEVIEVE STERLING

NO OTHER method of trimming gives quite the dainty touch of individuality to a woman's clothes that she gets by the work of her own fingers. We are all beginning to realize this as a truth, and the amount of beautiful embroidery being done nowadays would put even Matilda of Flanders and her industrious handmaidens to shame.

For the summer frock of lingerie or linen, especially, a delicate tracery of needlework is a most appropriate decoration. Of all the forms of embroidery now in vogue Roman cut-work is one of the most popular because one of the most effective. The illustration shows a dress, parasol and bag embellished with this exquisite stitchery. The dress is made by McCall patterns for Ladies' Waist No. 4397 and Ladies' Skirt No. 4697, both well adapted to trimming with this very decorative band. As the dress is simple and easily made, and, once you acquire the knack, the cut-work embroidery quickly done, you can make for yourself, if you will, one of the most attractive of summer suits with little trouble and expense.

IN DOING Roman cut-work the motif is first narrowly buttonholed about; then where a bar is indicated the thread is laid across to the opposite side, fastened, twisted back, fastened and again taken across to the opposite side, where, after being fastened, the three threads are covered with close buttonhole stitches back to the starting-point. After the work is completed in this way, the linen is carefully cut from underneath the bars, presenting the open lacy effect desired. Diagrams, with instructions for the various steps of the work, are given in the McCall Embroidery Catalogue, a helpful book to anyone who embroiders, which costs fifteen cents.

For the dress the designs are stamped on sufficient lawn to fit on your waist pattern, No. 4397, and skirt pattern, No. 4697, for \$1.60, or free for 7 yearly subscriptions at 50 cents each. The waist

design alone, stamped on lawn, for 75 cents, or free for 3 yearly subscriptions at 50 cents each; or the skirt alone, stamped on lawn, for \$1.15, or free for 5 yearly subscriptions at 50 cents each. Waist and skirt designs, stamped on natural linen, can be had for \$2.50, or free for 10 yearly subscriptions at 50 cents each. The waist

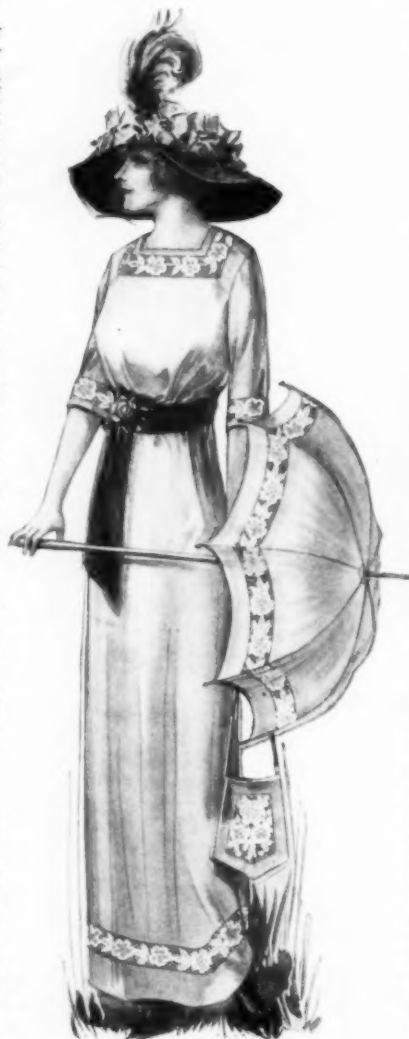
design alone, on natural linen, for \$1.25, or free for 5 yearly subscriptions at 50 cents each; or skirt design alone, on natural linen, for \$1.65, or free for 7 yearly subscriptions at 50 cents each. The patterns for Waist and Skirt, Nos. 4397 and 4697, cost 15 cents each. The pattern on the dress and waist can be had in perforated paper as a band to be stamped on underwear or household linen. Price, 15 cents.

EACH section of the parasol is stamped and embroidered separately, and the pieces are then sewed together. The cover may be mounted on an old frame with light-wood handle, thus obviating the expense of a new frame.

To complete the costume, No. 10295 furnishes a design for a pretty hand-bag to be embroidered in a cut-work design. Bag and parasol both will give better satisfaction developed in linen of a good quality, though a light, summery parasol, to carry with lingerie dresses, can be made of the lawn. For the parasol, eight panels are given. It comes stamped on écreu linen for 75 cents, or free for 3 yearly subscriptions at 50 cents each; or stamped on lawn for 60 cents. The bag design, stamped on

white linen, costs 30 cents; on natural linen, 25 cents. Embroidery cotton, per dozen skeins, extra, 25 cents. One yard of cord for bag, extra, 5 cents.

*Editor's Note.*—For those who wish to use their own goods instead of the stamped material offered here, we can supply a perforated pattern of any design on these pages for 15 cents. Material for stamping and directions are included. We pay postage. Any questions on embroidery will be gladly answered by our Fancy-Work Editor, Miss Thomas.



DESIGNS IN ROMAN CUT WORK  
WAIST NO. 10296  
SKIRT NO. 10297  
PARASOL NO. 10298  
BAG NO. 10299

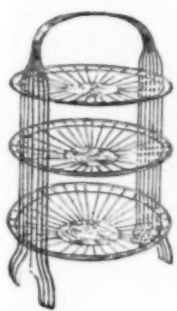


## SEEN IN THE SHOPS

By MILDRED CURTIS BOYD

THE display in the shops is bewildering. The energy of manufacturers and the zeal of merchants in presenting their wares seem to have redoubled with the advent of spring. There are hosts of things that you never dreamed of needing until you saw them—and then you wonder how you ever managed without them.

Perhaps the silverware departments offer the greatest number of novelties, really worth-while things, too. In the sterling-ware they are very expensive, but these that I saw were reproduced in guaranteed plated-ware at far less cost.



There is a stand called the Trivet that will gladden the heart of the housewife who has dreaded having her finely polished dining-table ruined by hot dishes. The Trivet is raised slightly from the surface of the table by a knob under each corner, and the open work design in it permits a circulation of air that prevents the heat from concentrating and

striking through to the wood. Its chief advantage is in the clever device by which it may be made longer or shorter to accommodate the size of any dish. It derives its name from this device. It can be bought at a cost of \$2.50.

THE serving of asparagus is always difficult, but a new dish, costing \$3, has just been put on the market, which greatly facilitates it. The basis is a silver dish with rolling sides about three inches deep. After the asparagus season is over this dish may be used for bread and butter, or for cake, or for other purposes. Into the dish a rack fits, standing about an inch above the bottom. The asparagus is placed upon this rack, whose rods, about an inch apart, run crosswise. The water drains through between them into the dish. To one end of the dish a sauce-bowl is attached with a ladle for the serving of the drawn butter.

The hostess who enjoys dispensing afternoon tea will be glad of the tid-bit holder, on which several varieties of bonbons, nuts and fancy cakes may be passed at once without any of the confusion that follows when each dish must be passed separately. This is an adaptation on a small scale, in silver, of the large mahogany tea-server.

Leaving the silverware department, we go to the realm of clothes. There are endless suggestions here, many of which may be successfully carried out at home. Cunning little fan-bags cost from 25 cents up. They are made of colored silk to match the gown, just large enough to hold the fan, with a corded silk draw-string at the top. The more elaborate ones are covered with a fine gold or silver gauze and adorned with tiny ribbon flowers.

Also in the line of party apparel are the dainty butterfly hair ornaments made

of colored spangles, and attached to the hairpin by a spring, so that they may sway gently with every passing breeze.



Another innovation is the small glass bouquet-holder for \$1.50, made to contain water so that fresh flowers may be worn throughout the evening without wilting. It is shaped like a cornucopia, with an in-turning top, which precludes the possibility of the water spilling out. The flowers are placed in it, and the holder is fastened to the gown by means of a stickpin which runs through the metal band at the top.

THERE are several good ideas along lines of practical utility. Mending tissue may be applied to many a rent, thereby saving not only the time, but also the unseemly appearance of patching. It costs only 10 cents a package. For the same price one may buy stocking protectors and save much unnecessary darning. These protectors, carefully shaped, are slipped over the toes before the stocking is drawn on, and prevent it wearing through so soon. A shoe-polisher for 9 cents, shaped like a hammer, with a neat little felt pad at the end, applies the polish direct to the shoe without blackening one's hands in the process. A metal hat-hanger, for 10 cents, will do much toward preserving the trim appearance of one's headgear. The frame is bent so that it may be hung on a hook or bar, or nailed to the closet wall. The hat is hung on the outstretched arm, so that the brim is neither rubbed nor bent.

There is another contrivance for the ever-perplexing collar-supporter. This is of celluloid, invisible, and held in place in the collar by a jewel-headed pin that may be slipped in or out in an instant. The cost is 25 cents a set.

Heavy curtains are quite impossible now, but delightful warm-weather ones are shown that will admit all the breezes and yet keep out the glare. They have a sort of brocaded cotton flower on a background of fine net, and, despite their attractiveness, cost only 25 cents a yard.

Everyone who has used the hasty note pad with perforated edges knows how convenient it is when traveling, or when in a hurry, to scribble off your note and seal the edges right up together, without having to fuss with an extra envelope. With the old style, however, the perforations sometimes tore out in the mail before they reached their destination. The new pad now on the market, for 24 cents, does not have this difficulty. The letter sheet and envelope are all in one as before, but instead of the perforations, there is a gummed lap which can be pasted over the note after it has been folded.

## Extra Gowns and Hats With Diamond Dyes

Why not have some extra gowns and hats this spring?

The styles this year are so simple that you can easily make any of them at home.

### This Gown on the Left

Could anything be simpler to make? The charmeuse dress you wore last spring can be made up into a gown just as pretty as this. Dye the material one of the new spring shades.

Cut down the brim of one of your old summer hats—use some of the silk in the dress and a bunch of flowers for the trimming. Your new gown and hat should not cost more than 10 cents—the price of one package of Diamond Dyes.

### This Gown on the Right

Take your last summer voile dress—dye it a delicate lavender shade and trim it with buttons covered with material like the gown. For a hat to wear with this gown, use any straw that you have, lace it with black velvet and get a yard of lavender satin ribbon for the trimming.

Diamond Dyes are making this possible for every woman in the country. Learn their use and have the joy of knowing that your wardrobe is really complete.

Mrs. R. L. Lee of Boston writes:

"I often wonder why my friends don't have a greater number of gowns. Few dresses are really worn out after one season's wear, and they can always be made over and given new life and beauty with Diamond Dyes."

"With the aid of Diamond Dyes I have many extra gowns, waists, hats, collars, etc., and I know every woman would be happier if she could profit by my experience."

## Diamond Dyes

There are two classes of Diamond Dyes—one for Wool or Silk, the other for Cotton, Linen, or Mixed Goods. Diamond Dyes for Wool or Silk come in Blue envelopes. Diamond Dyes for Cotton, Linen, or Mixed Goods come in White envelopes.

### Here's the Truth About Dyes for Home Use

Our experience of over thirty years has proven that no one dye will successfully color every fabric.

There are two classes of fabrics—animal fibre fabrics and vegetable fibre fabrics. Wool and Silk are animal fibre fabrics. Cotton and Linen are vegetable fibre fabrics. "Union" or "Mixed" goods are 60% to 80% cotton—so must be treated as vegetable fibre fabrics.

Vegetable fibres require one class of dye, and animal fibres another and radically different class of dye. As proof—we call attention to the fact that manufacturers of woollen goods use one class of dye, while manufacturers of cotton goods use an entirely different class of dye.

### Do Not Be Deceived

For these reasons we manufacture one class of Diamond Dyes for coloring Cotton, Linen, or Mixed Goods, and another class of Diamond Dyes for coloring Wool or Silk, so that you may obtain the very best results on EVERY fabric.

REMEMBER: To get the best possible results in coloring Cotton, Linen, or Mixed Goods, use the Diamond Dyes manufactured especially for Cotton, Linen, or Mixed Goods.

AND REMEMBER: To get the best possible results in coloring Wool or Silk, use the Diamond Dyes manufactured especially for Wool or Silk.

Diamond Dyes are sold at the uniform price of 50c per package.

### 1913 Diamond Dye Annual Sent Free

This book is full of dress secrets, how to do almost magical things about the home, etc., etc.

Send us your dealer's name and address—tell us whether or not he sells Diamond Dyes. We will then send you this famous book of helps, the Diamond Dye Annual, a copy of the Direction Book, and 36 samples of Dyed Cloth, Free.

WELLS & RICHARDSON CO., BURLINGTON, VT.  
AND 200 MOUNTAIN ST., MONTREAL, CANADA



Creme Charmeuse dyed light green



White Voile dyed lavender



*Style  
Fabrics  
of  
Great  
Beauty*

**F**ABRICS that have style woven into their very warp and woof. Made by the American Woolen Company—approved and recommended by authoritative fashion creators.

One of the most charming is Arden Diagonal 700, a smart new weave of exceptional tailoring qualities. All fashionable colors, 54-56 inches wide. Look on the reverse for the trademark as shown above.

Other style fabrics made by this company are 1915 Broadcloth, 90-45-71 Serge, Washington Crash 500, Arden Serge 1044, and Wood Serge 400. All pure wool and dependable quality.

*Ask for American Woolen Company Fabrics*

They are sold at dry goods and department stores everywhere and may be had in high-grade ready-to-wear garments. If you do not find them, please write to us. Spring Style Booklet mailed Free on Request.

**American Woolen Company**

Wm. M. Wood, President.

SELLING AGENCY

American Woolen Company of New York  
American Woolen Bldg.  
18th to 19th St. on 4th Ave., New York

*The Right Width and All Wool*



## OLD EYEBROWS MADE NEW

By ANNETTE BEACON

**A**RE you quite satisfied with your eyebrows? Just glance in the mirror and see. I hope the face that looks back at you shows delicately arched brows neither too scanty nor too heavy, that there are no offending tufts to make the outline irregular and that the bridge of the nose is not spanned by a hairy line. To be sure, the Persians do call meeting eyebrows "the bridge of love", but I am quite inclined to believe that a much easier road for love to travel is by way of arched and delicately separated brows.

If you agree with me, let me recommend, at once, the use of tweezers. I do not advocate tweezers for the removal of hair in any other part of the body, but between the eyes I much prefer it to the electric needle. Every operator will assure you—and I have no doubt it is the truth—that the electric needle can safely be used between the eyes, but for myself I have a quite unreasoning objection to the little instrument so near my eyes, and I would rather pin my faith to tweezers, even though their task has to be done over and over again at intervals.

If you, however, wish to try electrolysis for the removal of that connecting link of brow, be sure to get a skilled operator. I can't speak too warmly in approval of the electric needle for hairs on the face, and, no doubt, you may be willing to employ this trusted agent for what I consider the more delicate task. If not, however, and you confess to the same timidity I myself experience, then seize upon your tweezers and a hand mirror, and seat yourself in a good light. A good light is one which falls full on the mirror, rather than on you. Then delicately pluck out a hair or two at a time until the bridge of the nose is perfectly free from any down or fuzz. This is only if the growth is light. If it is heavy, do not try to remove it all at one time, as it will leave the skin and flesh too sore; and, in any case, be sure to rub in plenty of soothing cold-cream as soon as you have finished your task.

**I**F YOUR brows are not shaped to suit you, growing too low at the outer edge of the eye-socket, or too thick in the center, or in too much of a tuft at the end next the nose, put your tweezers to work again and shape them as you would like them. This is delicate work, however,

and you want to be quite sure of the wisdom of what you essay to do. Hair once pulled out cannot be restored—at least, until Nature has time to create a fresh supply.

Careful brushing of the brows has a great deal to do with the perfection of their arch, for there is no more effective tool for shaping them. If you haven't a little eyebrow brush, invest in one at once. You know what it is, of course—something like a toothbrush in miniature. The brows should be carefully brushed each morning, and as many more times during the day as leisure for one's toilet permits. Always use the brush after powdering, for nothing is more unbeautiful—or more uncleanly—than brows and lashes which bear signs of the powder-puff.

Another effective method of training the brows is to brush them with mucilage or a quince-seed lotion

at night. This, of course, really glues the brows into any desired shape and keeps them so during the hours that one is asleep. In the morning every vestige of the mucilaginous application should be removed with hot water and soap, the brows thoroughly dried and then brushed with the eyebrow-brush until they are smooth and glossy.

**Y**OU can make a good quince-seed lotion by dissolving quince seeds in a little rosewater. Gum tragacanth, so dissolved, is equally effective for this purpose.

After you have tried this "gluing" process nightly for a week or two, you will find unruly hairs responding to the treatment, and the whole brow beginning to conform decorously to the course of action you have mapped out for it.

Massage will do wonders for thin eyebrows, if you are careful always to work with the "lay" of the hair, never against it. A good eyebrow ointment to be used for this purpose, can be made as follows:

EYEBROW OINTMENT

Red vaseline..... 10 Grams  
Boric acid..... 10 Centigrams

Use this at night before retiring, and you will soon start a new growth.

Remember, however, that in this, as in all else, desultory attention will achieve no results. It is persistence that wins.

(Continued on page 59)



MASSAGE WILL DO WONDERS FOR THIN EYEBROWS

## OLD EYEBROWS MADE NEW

(Continued from page 58)

IF YOU would like your brows to be rich and glossy, try anointing them at night with brilliantine. Use a pad of absorbent cotton dipped in the brilliantine, and, with the mirror before you to see what you are doing, polish the brows with quick short strokes. Be sure the strokes are all in one direction, away from the nose. Brilliantine, being an oil, not only adds to your brows the gloss you desire, but stimulates their growth at one and the same time. You can buy a bottle at any drug store, but if you prefer to prepare it yourself, a simple formula that you will find satisfactory is as follows:

### BRILLIANTINE

Odorless castor-oil.....2 Drams  
Cologne essence.....1 Dram  
Rectified spirits.....1 Ounce

All of us crave long curling lashes. I'll not guarantee to make yours curl, though if they grow long enough this consummation is quite likely to take place; but I can help you to strengthen them and increase their growth.



THE EYEBROWS SHOULD BE CAREFULLY BRUSHED EACH MORNING

An excellent tonic for the lashes, and one which both strengthens and stimulates, can be made from the following formula:

### EYELASH TONIC

Sulphate of quinine.....5 Grains  
Sweet almond oil.....1 Ounce

This should be applied to the edge of the lid with the finger-tips, a toothpick wrapped in cotton, or a minute brush. Be extremely careful not to get any of it into the eyes. This, by the way, is a caution which should always be observed in using any preparation on or about the eyes. The eye is a delicate organ and can readily be injured by substances that are entirely innocuous for external application. Keep this in mind.

Never cut the lashes. No doubt you have been told, by some well-meaning person, in the course of your existence, that if you will only cut your lashes they will grow long and beautiful. This is a fallacy. The more you clip your lashes,



THE PRETTY EYEBROW IS A BEAUTY ASSET

the shorter and uglier they will remain; so keep the scissors at a respectful distance from them.

An eyebrow pencil is really quite an innocent aid to beauty, and I see no reason why the woman with colorless brows should not use one. Let me caution her, however, to apply it with great delicacy and to follow carefully the line of the brows. If touched to the lashes, it should be, in truth, merely a touch, a slight brushing of the inadequate hairs. Examine yourself carefully in the mirror in a strong light when you have presumably finished your task, and you will quite likely find that you have been too generous in your application. Carefully rub off brows and lashes until they are no darker than a perfectly natural brow. It will take some days of experimenting before you can call yourself expert in the art.

If you don't care to use an eyebrow pencil, there is an excellent stain which can be made at home and simply applied. Let me know and I'll be glad to send you the formula.

*Editor's Note.—Every woman possesses the possibilities of attraction. Beauty often lies merely in clear eyes, well-cared-for skin, nicely manicured nails, soft and luxuriant hair and an attractive figure. Health, too, may be found on the same road which leads to charm of personal appearance. It is Miss Beacon's object in this department to lend every aid to the woman who wishes to improve her appearance and her health. All inquiries will be cheerfully answered by mail, if a stamped, addressed envelope accompanies the request.*



## Feel as Husky

After a day's work as in the morning.

There's no reason for feeling "fagged" or "worn out" after the day's work if body and brain are properly nourished.

Give Nature a chance.

Consider quality of food rather than quantity.

## Grape-Nuts

FOOD

made of wheat and barley contains the elements of a perfectly balanced ration for strengthening and sustaining both Body and Brain.

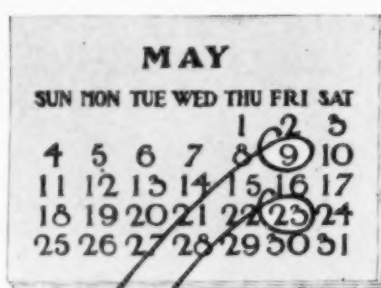
**"There's a Reason"**

Grocers everywhere sell Grape-Nuts.

Postum Cereal Company, Limited,  
Battle Creek, Mich., U. S. A.

Canadian Postum Cereal Company, Ltd.  
Windsor, Ontario, Canada





## TWICE A MONTH

is none too often to secure the benefits of shampooing with Packer's Tar Soap.

Even the *occasional* shampoo will reveal the need for thoroughly cleansing the scalp—

But—

Systematic shampooing with Packer's Tar Soap *not only* cleanses and soothes the scalp, but very materially aids in lengthening the life of your hair.

# Packer's Tar Soap

(Pure as the Pines)

The druggist would like to sell you a cake today.

To help you to get the utmost benefit from shampooing with Packer's Tar Soap we have published a new manual, "The Hair and Scalp—Their Modern Care and Treatment." It will be mailed you postpaid on request.

Send 10c for a sample half-cake of Packer's Tar Soap.

THE PACKER MFG. CO.

Suite 86D, 81 Fulton St., New York



## A MAY-DAY FROLIC

By WINNIFRED FALES

WHEN Polly entertains, only sickness or sudden death prevents the prompt acceptance of every invitation, for there is always a touch of the unexpected and the unusual about Polly's little festive

parties and jollifications which keeps her friends a-tiptoe with curiosity to learn what new thing under the sun her busy brain and fingers

have evolved. Once, when an out-of-town guest had had what she declared was the "time of her life" at a characteristic Polly-frolic, she besought its clever sponsor to reveal the magic whereby a rare good time had been conjured out of such commonplace properties as a little woodland greenery, sundry bits of nonsense, some home-made trifles of ribbon and paper, and oysters creamed in the chafing-dish! Polly's response was to scribble jestingly on the back of a tally-card what she termed her "Five Cardinal Rules for the Hostess": 1. Shun formality. 2. Give everybody a chance to shine. 3. Sternly repress your natural impulse to prepare a long and elaborate program. Folks enjoy amusing themselves and one another, so let part of the evening be devoted to impromptu fun. 4. Don't spend more than you can afford in the effort to outshine somebody else. 5. Don't make hard work of entertaining. Plan simple, easy things that will make it possible for you to greet your guests, feeling ready for a good time. Then they, too, will enjoy themselves.

Polly followed her own rules to the letter in planning a May-Day frolic for seven girl friends. The invitations already were written on her prettiest correspondence cards, and announced that the recipient was "bidden to the home of Mistress Polly Perkins, for gossip and a dish of tea, on May-Day at four o'clock." In one corner of each card was a little Kate Greenaway maiden bearing a huge bouquet, and beneath it the request "Please bring a few posies from your window garden." The quaint little figures were transferred from a "Greenaway" birthday book with the aid of tracing and carbon paper, were then outlined with pen and ink, and tinted with flat washes of water-color.

When the guests arrived, at the time appointed, they were ushered into the big

living-room, where they found jars of water ready to receive their flowers, and a number of folding work-tables equipped with scissors, paste, small cardboard boxes, tissue, wire, and odds and ends of silk and ribbon, ready for the making of May baskets. These occupied the time until six o'clock, when the baskets were collected and hung on a line, each ticketed with a number which was noted by the hostess in a little blank-book, opposite the maker's name.

"Tea" was announced at the conclusion of this ceremony, and there was a chorus of delighted "ohs!" and "ahs!" when the dining-room doors rolled back and the guests caught their first glimpse of the lovely floral bower into which it had been magically transformed by means of blossoming dogwood and apple boughs hung from picture moldings, over doors and against the windows. The apple blossoms were "real," having been forced by standing the branches in pails of tepid water for a number of days previous; but while it is equally easy to force the dogwood, it is impracticable, as the fragile blossoms fade almost at once when brought into a warm room. Crêpe paper substitutes were accordingly

fashioned by the ingenious Polly and fastened to natural boughs by means of their short wire stems. The prettiest branch of all was tied to the under part of the chandelier with huge bows of pale blue maline—from the ten-cent store! Little celluloid love birds, saved from last winter's Valentine party, perched amid the blossoms, and, suspended by almost invisible silk threads,

the favors fluttered—butterfly-shaped bows to give the finishing touch to a lace collar, fashioned by the hostess's own nimble fingers from bits of pale-tinted satin yielded by her scrap-bag. In the middle of the table, on her very best lace centerpiece, stood a low glass bowl filled with fragrant blossoms and encircled by a ring of miniature

(Continued on page 75)

# COMMUNITY SILVER

BEST PLATED WARE MADE



THE GEORGIAN, our latest design in Community Silver, is pure Colonial in outline and detail—it makes a beautiful appearance on the table. *Ask your dealer*

Six Teaspoons, \$2.15 (engraving extra)  
In Canada, \$2.25

Guaranteed for 50 Years

ONEIDA COMMUNITY, LTD.

ONEIDA, N.Y.

We also make Oneida Community RELIANCE PLATE, 6 Teaspoons, \$1.92 Guaranteed for 25 Years

# JAP-A-LAC

Makes  
Old Things New



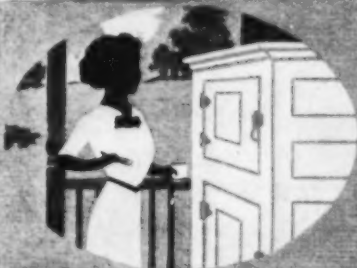
"First in Quality, First in Beauty,  
First in Making Old Things New"



These pictures show only four  
uses of JAP-A-LAC



You will discover more uses for JAP-A-LAC  
than we can mention here. Let us send you  
our booklet, "The Home Beautifier"



**THE GLIDDEN VARNISH CO.**

Cleveland, Ohio

Factories .. Cleveland, Ohio; Toronto, Canada  
Branches .. New York, Chicago, London

Makers of Glidden's Green Label Varnishes,  
White Enamels, Endurance (Mission) Wood  
Stains, Waterproof Flat Wall Finishes and  
Cement Coatings

## TABLE DECORATIONS IN SETS

Dainty Gifts for a Busy Hostess

By CARRIE D. MCCOMBER

FOR the woman who uses candles on her luncheon or dinner table upon festive occasions, or who would do so if she were the possessor of dainty shades, it would be difficult to find a gift surer of bringing delight than a set of candle-shades, individual bonbon boxes and place-cards.

Such a set can be easily made by deft fingers, the shades and bonbon boxes being left flat for easy and attractive packing, but all ready for use except for fastening into shape. They can all be nicely packed in a shallow box made of the same paper as the shades, and with a similar decoration. For a set covering four shades, six or eight boxes and six or eight place cards, the box to hold them would need to be fifteen inches square. Brass paper fasteners with round nail-head tops, to use in putting the shades and boxes together, would complete the gift. In place of these, glue or needle and thread may be used. Glue holds stiff board much better than paste.

As an example of what one may do in the way of originating these attractive luncheon sets, look at the ones illustrated. All of the pieces of these sets, except the daffodil baskets, were made of inexpensive water-color paper which costs ten cents a sheet. Light-weight mat board or vellum would serve equally well.

The decorations were cut from flowered crêpe paper and applied with paste. Occasional brush marks with water-color gold paint were introduced

to strengthen a tone or make a needed stem or branch. No skill with the paint-brush is required for this. These crêpe papers are a boon to women who cannot draw or paint, since it needs no genius or previous training to cut out a flower, paste it on a background, and draw a stem and a leaf or two with a brush if the pattern of the paper cannot be transferred bodily. These crêpe papers show in their various patterns almost every known flower, large or small, and cost so

little that they are within the reach of everyone—ten cents a roll for the plain papers, and fifteen for the patterned ones. The rolls are ten feet long. Napkins printed with effective designs often serve even better than the paper that comes in rolls. Not infrequently, an entire corner or border can be used without special adjustment.

To make the daffodil candle-shade, cut a circular piece of stiff paper twelve inches in diameter. Using the same center, draw a second circle, four inches in diameter, within the first. Mark off the large circle into sixteen sections and cut away all but nine of these sections and three-eighths of an inch additional at one side, for a lap. Do not crease the sections. Next, cut away the inner circle. Lay this pattern upon your sheet of water-color paper and cut out your shade. From the same pattern, cut a lining from some translucent white paper—tissue will do. Select the flowered crêpe paper you wish to use,

and cut from it one large daffodil, about three and a half inches high. Using this as a pattern, lay it upon one side of the shade and delicately trace its outline in pencil. Lay aside your flower pattern, and with manicuring scissors carefully cut along the outline just made. This will leave an open space in the shade the size and shape of the flower decoration you have

chosen. Lay this shade upon the lining and with a pencil follow the outline of the cut-out space. Then remove the shade

and having cut out from the crêpe paper the flower decoration, carefully paste it upon the lining, covering the outline you have just traced. In this way, the flower will be so pasted as to come directly beneath the opening in the water-color shade. Lay the shade back on the lining, the open space over the flower, and paste it delicately to the lining, top and bottom. The shade is now ready to pack away in the gift box; and, when ready to use, two brass fasteners will hold

(Continued on page 63)



CANDLE-SHADE AND BONBON  
BASKET WITH ROSE  
DECORATION



JAPANESE LUNCH SET, CANDLE-SHADE,  
BONBON-BOX AND PLACE-CARD



DAFFODIL LUNCH SET



## Never Has to be Oiled Always Ready



The B-B Dustless Mop is an absolutely *dry* mop—you do not have to put anything on it; it gets all the dust, cleans and polishes in a wonderful manner and cannot smear or stain. The finest draperies, tapestry hangings, delicate rugs and wall-paper can be cleaned with a B-B Dustless Mop quickly and easily without fear of injury.

As a floor cleaner and polisher the B-B Dustless Mop is especially efficient. The chemically treated yarn cleans hardwood floors perfectly, whether waxed or varnished, removes every speck of dust and leaves a fine polish. The

## B-B Dustless Mop

Reg. U. S. Pat. Office

Price, \$1.25

It's black with here and there a yellow thread.

holds the dust until released by washing with warm water and soap—no amount of shaking can liberate it. The B-B Dustless Mop is not an oil mop—the yarn is "dry-treated" at the factory and its dust-absorbing properties last as long as the yarn itself. A new filler is easily inserted—the rubber-tipped holder and handle are good for a lifetime of service. Largest mop on the market. Polished four-foot handle.

All B-B Dustless Specialties—dust cloths, bric-a-brac dusters, utility brushes, broom covers—possess this same wonderful dust-holding property—all make housework clean, easy, sanitary.

The B-B Mop is the only mop manufactured under a U. S. patent that precludes all possibility of spontaneous combustion. It costs \$1.25. Separate fillers, 75c.

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**Milton Chemical Company**  
191 Binney Street Cambridge, Mass.

## TABLE DECORATIONS IN SETS

DAINTY GIFTS FOR A  
BUSY HOSTESS

(Continued from page 62)

it together easily and in perfect shape. For the daffodil bonbon basket, two tones of plain yellow crepe paper are needed, a roll of printed daffodil crepe, and fluted paper ice-cups such as the caterers use. These ice-cups come in three sizes, at fifteen cents a dozen. The medium size was employed here. Cut a crosswise strip of each of the plain papers long enough to go easily around one of



DIAGRAM FOR DAFFODIL SHADE;  
USED ALSO FOR ROSE SHADE

the cups. Cut out three small daffodils from the crepe paper, line them with some white paper such as light-weight stationery. Make a disk the size of the bottom of the cup and ruffle it around with a narrow piece of plain yellow crepe. Twist a wire with a narrow strip of plain crepe and knot it in the center—this is for the handle. Fasten the handle to the side of the cup with short strips of gummed tape, and paste the two bands of plain paper around the cup, leaving the paper a full inch above the top rim. Next, paste on the flower band, as shown in the illustration. Paste the disk to the bottom of the cup, and with the fingers frill the top edges of the crepe between the petals of the flowers.



DIAGRAM FOR JAPANESE SHADE

For the place-card, cut out one of the flowers, line it with the water-color paper or mat board, slash the front, insert a narrow card for the name, and paste on an easel back so that it will stand firmly.

For the rose candle-shade, cut a circle twelve inches in diameter and, using the same center, draw an inner circle four inches in diameter. Cut away this small circle. Just half this large circle, with the addition of three-eighths of an inch for a

(Continued on page 64)

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208 West 24th Street, New York City



## "The Little One" Rompers and Blouses 50c



### Dress your Children well at trifling cost

"The Little One" Rompers and Blouses offer you mothers the opportunity of dressing your children in good taste, even stylishly, at trifling cost. They combine style, fine material and careful fit with skilled making. They look well, wear well, and are the garments children need both for Sunday and everyday dress. They give your boys and girls a dressy look without making them look overdressed, and even after long wear and repeated washings never look shabby.

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**Creepers Models are 6, 12 and 18 months' sizes.** They give absolute freedom to body and limbs. The inside leg can be unbuttoned, permitting undergarments to be changed without taking off the creepers.

**Only Tub-fast Materials Used.** The finest chambrays, percales, chevils, shirting madras, khaki and sateen are used in the Blouses. For the Rompers only yarn-dyed fabrics that are sun-and-tub-fast. All fabrics are specially woven, being soft and fine, yet capable of "wearing like iron."

**Finish and Findings the Best.** Seams are double lock-stitched and hand-tailored and cannot unravel. Extra heavy thread and closer stitching than is found in other garments make "The Little One" exceptionally strong. Buttons are fine fresh-water pearl of extra weight and brilliancy. Each one is sewed on with 16 strong threads and tied tight. Knee elastic in the Rompers is first-grade quality and will not rot in the washing. The cuffs and belts are handsomely piped with contrasting color.

"The Little One" Blouses have an attached button-and-tab collar and round-cornered cuffs. Both are interlined and pre-shrunk. Sleeves are full length, permitting cuffs to set nicely at the wrists.

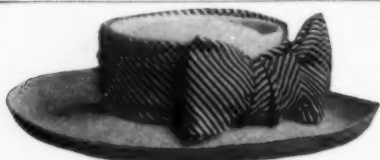
**No Skimping of Materials.** We use plenty of material, avoiding the common fault of skimpiness. All garments are accurately sized for age.

See "The Little One" Rompers and Blouses at your dealer's; if he hasn't them, we'll be glad to tell you where to go.

Recognize them by the label (shown here) on the back of the collar, which means that your dealer will guarantee these garments to give satisfaction or cheerfully refund your money.



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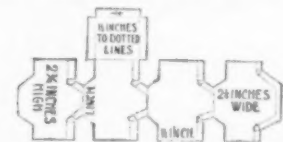
SEND FOR STYLE BOOK and samples of our tub silks in all colors and qualities. Agents wanted. LONG-LIFE SILK CO., Box 929, POTTSTOWN, Pa.

### TABLE DECORATIONS IN SETS

(Continued from page 63)

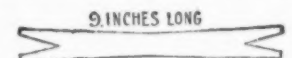
lap, makes one shade, so the other portion may be cut away. Mark off the half-circle into eight sections and crease the edges of each section to form panels. Cut out your candle-shade from this pattern. Select the flower design to be used, cut out one flower and holding this against the shade, outline it on each panel, then carefully cut along this tracing. Cut a lining, outline on it the open spaces of the outside, as for the daffodil shade, and paste the design in these outlined spaces. Then arrange the lining under the outside, with the flowers directly under the openings. Paste the bottom and top edges of the lining and outside together.

The diagram of the rose basket is sufficient explanation for the pattern, with the dimensions, which are two and



JAPANESE LANTERN BONBON BOX

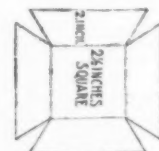
a half inches square for the bottom, two for the depth of the sides, and four for the length of each side. Paste the flowers directly on the basket and then cut away the straight top edge of basket to follow their outline. Fold the basket sides up, and tie together with ribbon. The handle is nine inches long, half an inch wide in the middle and an inch and a quarter at each end where it is cleft.



HANDLE OF ROSE BASKET

For a place-card, cut out one of the roses, paste it on stiff paper, slash it, insert a narrow card and tie to the handle of the basket.

Crêpe paper printed with cherry blossoms is used for the decoration of the Japanese candle-shade. Cut a circle ten inches in diameter. With a ruler



ROSE BONBON BOX

mark off the circumference of this circle into eight spaces that are alternately four and a quarter and three inches across at the bottom. Draw radii from all these points to center. Draw an inner circle two and a quarter inches in diameter, using the same center. On the big circle you will find four wide and four narrow spaces, and besides these an extra space that is about two and a half inches across at the bottom. Leave three-eighths of an inch of this extra space to be used as a lap, and cut away the rest of this space. Cut out the entire inner circle, and cut out the centers of the four large panels, leaving

(Continued on page 65)

## TABLE DECORATIONS IN SETS

(Continued from page 64)

a half-inch margin all around. Line the shade with the flowered paper, arranging the pattern at each panel. Then crease each of the narrow panels in three pleats of equal width, the lines of which follow the radii of the original circle.

For the lantern boxes, cut a pattern the shape of the one in the diagram making it two and three-quarter inches high, two and a quarter inches at the widest point, and an inch and a half across at top and bottom. (See diagram). At the bottom, make a square with quarter-inch laps and allow quarter-inch laps at one side of the lantern as indicated by the lines in the diagram. Fold a strip of paper four times, and cut four continuous lanterns in one strip. Cut away three of the squares, as only one is needed for the bottom. The diagram shows all but one cut away. Fold and fasten with glue or paper-fasteners—very small ones—and add a paper-covered wire handle. The sides are decorated with tiny flowers cut from crepe paper and connected by water-color brush marks for branches and twigs.

The fan-shaped place-card is outlined with gold, as are the other pieces, and is decorated with the same design as the lantern. It has an easel back—a narrow strip of the stiff paper pasted on to form a brace and support.

In folding the water-color paper for the shades, baskets, etc., run the sharp point of a knife along all lines that are to be folded or creased. This is called scoring and provides for crisp, accurate edges.

In pasting a crepe paper design to thick paper, apply the paste to the thick paper, never to the crepe, and always press or rub the crepe lengthwise with the crinkles, never across them.

## TWO GOOD RECEIPTS

## TRIED AND TESTED

A NOODLE PUDDING much relished by the Hungarians, and good enough to be relished by everyone, is made by placing a layer of fresh, hot noodles in the bottom of a pudding-dish, spreading them with butter and sprinkling them plentifully with tabs of damson jam. Then another layer of noodles is added, buttered and sprinkled with jam, and so on until the dish is filled. On top of the last layer of noodles, lumps of butter as well as of jam should be placed. The butter will melt and form a brown top. Or the pudding may be topped with a meringue dotted with jam, if desired.

MARGUERITES.—Put two dozen small crackers in the oven to crisp. Cook one cupful of white sugar, and one cupful of brown sugar, with half a cupful of water, to a syrup. When the syrup will ball between thumb and forefinger when dropped in cold water, or when it will string from the spoon, add it to the stiffly-beaten white of an egg. Beat until the mixture begins to cool, then add a teaspoonful of vanilla and one-half cupful of chopped nuts, preferably pecans. Chopped raisins may be used instead of nuts, if desired. Spread quickly on the crackers. These are quickly made and very delicious to serve instead of cake.

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## A Fetching Waist for \$1.00

2M 901—A Fetching Waist of sheer white washable Voile with front daintily embroidered in self color. Down center of front are pretty insertions of crochet lace, and at each side are tucks to yoke depth and two full length tucks as pictured. Waist fastens invisibly under box-plait in front. Collar is of white voile exquisitely embroidered in contrasting color and trimmed with inserted panel of voile to match embroidery. Cuffs which finish the three-quarter tucked sleeves are of colored voile to match collar. Pretty colored voile bow at neck. Back of waist has three clusters of fine tucks. Comes in white trimmed with Nelrose or Copenhagen blue. Sizes 32 to 44 bust measure. Special bar-gain price, Mail or Express Charges Paid by Us \$1.00

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4 M 905—Pretty Summer Frock of sheer striped Lawn, a dress of refreshingly simple and becoming style, neatly made and altogether a bargain at this low price. Back of waist is plain and the dress fastens in the front with satin-covered buttons to match color of stripe. It is trimmed with tailored loops of satin in front as pictured. At the neck is a dainty collar of prettily embroidered sheer white voile with Grecian scalloped embroidered edge; cuffs to match collar. Waist is joined to the plain gored skirt by a tailor-stitched belt of self material. Skirt is finished with a deep hem. Dress can be furnished in black and white, blue and white or lavender and white stripe. Sizes 32 to 44 bust measure. Special price for this neat and attractive dress, all Mail or Express Charges Paid by Us \$1.00

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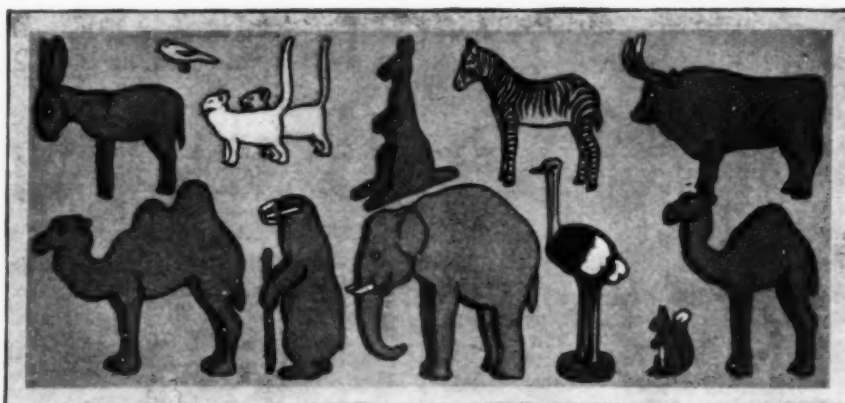
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## WALL-PAPER POINTS

By LAURA CROZER

THE migratory instinct that makes the first of May our great national moving-day is not a bad thing on the whole. The birds understand the virtue of a clean, new nest. Even the most carefully kept house shows unmistakable signs of wear at the end of the long winter. Nothing but the most thorough kind of a cleaning will remove those signs.

The cleaning should include occasional re-papering. The careful house-keeper dusts the center table every day. She does not need to dust the wall—unfortunately the accumulations do not show there. And if for conscience sake she rubs down the wall once a week with her long-handled, cloth-enclosed broom, she feels that she has done her full duty. But, no matter how invisible, the dust is there, in the corners of the molding and in the cracks of the baseboard. Once in three years is, therefore, not too often to re-paper.

Fortunately, wall-paper need not be expensive to be fresh and attractive. The



O THE WELL, THERE QUOTE THE FARMER'S DAME,  
WHO SET DOWN A PAIL FOR A DRINK,  
AND IT LAYED THERE WITH A DEADENED SHAP,  
ON THE NEED OF WHICH DO YOU THINK?

WHY, TOPKAT THIS ON HIS WOODEN STILE!  
SO HE SAT ON THE PAIL AGAIN;  
AND SHE WAND'ERED AROUND THE VET TO THE GROUND  
(CAME TOPEX, TETS, AGAIN.)

A NURSERY PANEL

dark shades that have been so popular have been a blessing in one way—they have faded so badly that they have had to be changed often. The neutral shades, the tans and greens, that are now more in favor will not have that possibility. The "oat-meal" papers, the slightly speckled fast-color papers made by the thrifty Scotchman for his no less thrifty wife, will have to be changed only for sanitary reasons. So, it is perhaps as well that they come at forty cents a roll up. The Japanese grasscloth effects are almost as durable and quite as attractive at sixteen cents up. But in buying them the housewife must remind herself of her three-year rule.

The woman who lives in a rented house can usually command new paper whenever it is necessary. She is subject, however, to the landlord's taste in colors and designs—and his taste is usually dictated by his purse. But he will sometimes permit her to do the choosing in order to be spared the

(Cont'd on page 67)



*The picture in the Locket*

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## W & H Locket

include not only old favorites, but the newest designs by the world's best artist craftsman. Each W. & H. Locket is marked inside with a small W. & H. Co. heart trade-mark. It is the sign of Quality—be sure to look for it.

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There's a heart in every locket.



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THIS EXQUISITE ROSE  
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## Fadeless Roses at Wholesale Prices

Think of pink roses that will not fade! One order will convince you of the quality of our goods and the great saving in money. This wonderful Rose, with a choice in colors of Pink, Nellrose, Alice Blue, Coque de Ruche, Tea or Lavender, will be sent you by Parcel Post on receipt of \$1.00. Satisfaction guaranteed. It is of such great beauty as to be sufficient, with a bit of velvet ribbon or maine, for the entire trimming of your season's hat.

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Rosemary Artificial Flower Company  
Fifth Avenue Bldg., New York, N. Y.

50c

## WALL-PAPER POINTS

(Continued from page 66)

trouble. It is always possible to add a little from one's own pocket to a stipulated sum. No landlord could object to this.

There are some well-known scientific principles in regard to colors which the interior decorator always considers, and which the housewife will do well to keep in mind. Dark ceilings with light side-walls make an ugly glare, and so papers now come with very light, white ceilings. If not white they are cream rather than gray in tone, for the lampblack which is mixed with gray absorbs light. As to the side-walls, white effects reflect fifty per cent. of the light; yellow, forty-five; green, forty; and dark red and green, only fifteen. Dark woodwork and burlap seem positively to absorb light.

It is obvious that a dark room should be papered in some light, or at least bright, color. Yellow and red are "warm" colors; blue and green are cool. Both yellow and red are disagreeable to some people, and great care must be used in putting red on the walls of a sunny summer



A STRIPED PAPER IN GOOD TASTE

dining-room, lest the appetites and disposition of the family suffer. Blue is apt to fade. Although it was disproved long ago, green still suffers from the old superstition that there is arsenic in the dye; but its soft, cool shades deserve to be much more popular. Tan, in one of the Japanese papers, or in a plain paper, paneled with a stripe or arranged in some other attractive combination, is very satisfactory. White, since it does not fade, is more satisfactory for bedrooms than would at first appear.

The color of the paper depends largely on the number of windows in the room, and so does the pattern, though not for the same reason. A heavily figured paper should never be used upon walls that are much cut up by casements and moldings. In fact, a paper with large figures is inappropriate in any but the largest rooms, and even there it detracts from the dignity of the proportions.

A low room, even if it is not cut up by windows, should receive a stripe rather than a figured design, in order to increase its apparent height. The invisible stripes which show only in one light, and are the same tone as the background, are very satisfactory for this purpose. The high, narrow room, on the contrary, should have

(Continued on page 68)



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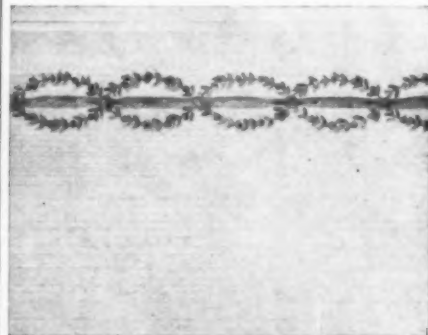
The name JELL-O is on every package in big red letters. If it isn't there, it isn't JELL-O.



## WALL-PAPER POINTS

(Continued from page 67)

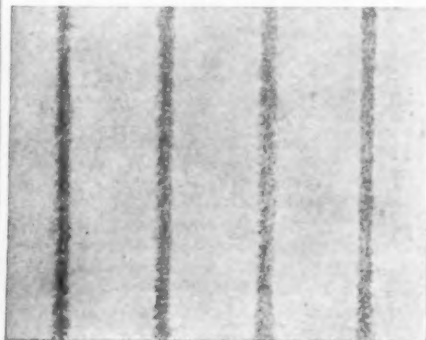
a plain paper. A "drop" ceiling, in which the ceiling paper is brought down to the molding, will, to all appearances, decrease the height and add to the size of such a room. A frieze of different paper may be used for the upper part of the wall, or a dado for the lower six feet or so. The trouble with these combinations is that they take the paper-hanger's time, and so



A SMALL SECTION OF PANELED PAPER  
THE OTHER EDGE HAS THE SAME BORDER

add to the cost of the work. A flowered dado, with some of its stalks and blossoms cut out to wander up a plain wall, is sometimes attractive enough to repay the extra expense. In a similar way, the vines and flowers may float down from the frieze, or even from the ceiling. A cut-out border costs at least ten cents a yard, but many of the three-cent borders may be cut out at home with a pair of sharp scissors, leaving a stripe for a finish at the wainscoting. A small bedroom with a high ceiling requires careful treatment to make it attractive. Much of the village girl's unhappiness in her cell-like city hall-bedroom is directly due to the hopelessness of the wall-paper.

It is hardly necessary to say that the paper should be selected with the other



VERY NARROW STRIPES MAKE AN  
EFFECTIVE WALL

furniture of the room in mind. It should harmonize with the tones of carpet or rug, though it need not duplicate them. Particularly unfortunate is any attempt to duplicate chintz hangings in the walls themselves. A white paper with a border of cut-out garlands will set off rose-covered hangings and couch-covers, where a floral wall would give all the disordered effect of a millinery workroom.

(Continued on page 69)



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CHICAGO

## WALL-PAPER POINTS

(Continued from page 68)

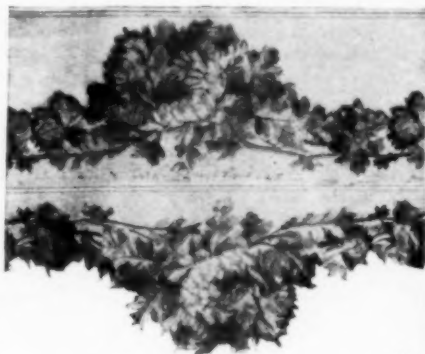
The wall where many pictures are to be hung—though many pictures are a weariness to the spirit—should, of course, be plain. It is well to allow the wall-paper to provide for a certain amount of peace: the furniture will supply variety.

A small house or apartment must be looked at as a whole rather than by separate rooms. For household convenience it is necessary to have the sitting-room and the dining-room separate, but it will add to a general effect of space and "room" if their papering is not too great a contrast. A tan sitting-room, relieved by an attractive border, seems far larger in connection with a golden-brown, oak-stained dining-room than it does when done in red cartridge-paper and black "mission" woodwork.



A BORDER IN A FESTOON EFFECT

But nowhere has the change in papering been more marked than in the nursery. Here Mother Goose characters or birds and animals now wander at will about the frieze or the dado. The parlor can well spare something in the price of its paper to the nursery, for that paper will make an unfading impression on the mind of the little occupant. The nursery paper should not be instructive—there are schools for that—but it should be cheer-



A CUT-OUT FLORAL BORDER

ful. In childhood is the habit of happiness formed or forfeited.

The quality of the paper used in the house is not so important, provided the color and design, or lack of design, is

(Continued on page 95)

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[illegible]

# LESSONS IN HOME MILLINERY

## Lesson Five

BY EVELYN TOBEY

THIS spring almost every hat is made of a combination of straw and satin, silk, chiffon, or some other fabric. As we saw in our last lesson, this fashion is most acceptable to the home milliner, and especially so in connection with the made-overs of this lesson. The large hat, shown in Figure 3, is an exact reproduction of a leghorn hat very popular in one of New York's most exclusive shops, and although our model is made of a leghorn brim which has done service for five years, you could not detect a single point of difference. So, if you have an old leghorn, panama, milan or chip, you may, by following the instructions in this lesson, make the very latest and handsomest garden hat. Every family has one or all of these hats laid away with the things that are old style but too good to throw away. Every good millinery shop has plenty of the same hats, and each year, by remodeling the crowns or the brims in some clever way, makes attractive "French imported" hats of them. Let us do the same thing with ours. If your crown is too clumsy, as was the one of which I made the bonnet shown in Fig. 2, rip it off and use it as I shall suggest. If the crown is the tiny, old-timey kind, cut it off, make the head-size of the brim larger so that it will fit you as those in the photographs fit the models, make a "Tam" or a flower or a lace crown, mushroom the brim and you will have a hat in the latest vogue.

This month's lesson will not only teach you how to make hats, but how to construct real wire crowns. Our earnest student of millinery ought to practise the handling of wire conscientiously until a well-shaped frame is the result. I am going to begin with the wire crown; then, when that is over, we can have all the fun undisturbed of making the pretty hats. We are giving you the tasks of this course in easy doses, a crown now, and soon a wire brim. You know, after you have conquered wire frame-making, all the rest is play.

You probably are already acquainted with the frame wire which you buy in rolls. When you undo the fine wires wound around the roll, be sure to hold the roll over your wrist until it has "sprung". Then it won't get into a snarl and will always be in good shape for use. The tie wire you buy on spools, and to save time you had better cut it into the proper lengths all at once. Wind it over three fingers about twelve times; cut the

skein at both ends and you will then have twenty-four short pieces about one and a half inches long.

Cut a piece of frame wire twenty-eight inches long. Lap one end two inches over the other end so that you have a circle twenty-six inches in circumference. Tie each end with one of your short pieces of tie wire in the following way: Hold the tie wire with the first finger and thumb of the left hand against the double frame wire close to one of the ends to be tied. With the right hand, twist the tie wire twice around the frame wires; then take one end of the tie wire in the left hand, and the other end in the right hand and twist it twice, just as tightly as you can. Use the pincers to make this twist tighter, twisting until the ends break off close. This is an important process in wire frame-making, and I hope you will practise it until you can do it perfectly.

Now, with a pencil, make a dot in the middle of this two-inch lap of frame wire. That dot marks the back of the base of the crown. From this dot mark off the eight equidistant points on this twenty-six-inch circle—the dots will be three and one-quarter inches apart.

**C**UT four pieces of wire fifteen inches long. Make a bend with the pincers one inch from each end on each spoke. Between the bends you will have thirteen inches, which is the distance from the back dot over the top of the crown to the front dot. Place the twenty-six-inch circle in the bend of one spoke at the back dot and twist the one-inch turn around the back dot. Then lay the circle at the front dot in the other bend of this spoke and twist the inch allowance around the front dot. Do the same with the second spoke, laying the circle at the side dots in the bends, etc. When the four spokes have been twisted in this way around the dots of the base wire, then, with one piece of the tie wires bind the middle together at the top of the crown. Cut off the ends of the spokes close to the base wire. Next, place six brace wires around the spokes, tying them to each spoke and lapping them two inches over the back spoke, just as you lapped the base wire. When this frame is well made it will have a dome shape, and will be so firm that when you shake it each wire remains in place. Try this exercise over and over again. You will find the second crown a vast improvement upon your first one.

(Continued on page 71)



FIG. 1. AN OLD LEGHORN MADE INTO AN ATTRACTIVE FRENCH MODEL.

ERY

## LESSONS IN HOME MILLINERY

(Continued from page 70)

Now our task is over and we can begin on the fun—to make the flower hat. (Fig. 1). Lay a fifteen-inch square of tarlatan, crinoline or milliner's mull over the top of the wire crown. Fit it over the frame and turn it under the base wire. Make a pleat flat over each spoke so as to do away with the fulness at the base. Sew the crinoline just inside the base wire (above it) with small running-stitches, and trim the edges. Be careful not to bend the frame out of shape when you fit this material over it. The brim of this flower-crowned hat was made out of a flat sailor of leghorn. As the crown was very small and old-fashioned, it was cut off and the brim was cut through on the back line. Then it was lapped to make it mushroom, or droop,



FIG. 2. THE CROWN OF THE OLD LEGHORN TRANSFORMED INTO A DAINTY BONNET

but as the head-size was too small, it had to be enlarged in some way. This was done by constructing a circle of wire tied with tie wire, and measuring twenty-four and a half inches in circumference—this measurement should be varied to suit the size of your own head. After elongating the circle to an oval shape to make it fit the head properly, it was laid over the small head-size of the leghorn. Then a pencil line was drawn outside the oval (length of oval runs from front to back) and the leghorn was slashed to this line every inch around the head-size. These slashes were turned up to make a head-band or bandeau. The back lap was trimmed and sewed with straw-colored cotton. Next, the crown, like the wire one you made, was sewed to the brim. Olive-

(Continued on page 72)



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## LESSONS IN HOME MILLINERY

(Continued from page 71)

green maline (two yards) was rolled softly over the crown, and pinned to the crinoline-covered frame. When the flowers were sewed over they held the maline in place.

The corn flowers were cut from four bunches. The buds were sewed around the base to fall over the brim and cover the stains, and the blossoms were sewed into the maline with blue cotton thread. The flowers were carelessly and naturally arranged and sewed loosely, and, with the maline filling in the spaces between the flowers, a beautiful effect was given.

The bonnet in Fig. 2 was the crown of the big hat. It was too clumsy for this year's styles. Because of its too pronounced cone shape, it was wet with cold water and flattened with the hands;



FIG. 3. A FLAT SAILOR DISGUISED

then, just before it was thoroughly dry, the shaping was completed by the use of an iron, not too hot. (The only way to learn the right temperature for this is by experimenting.) The crown was not deep enough for the bonnet; so a puffing was made around it of shaded red-and-blue taffeta. A five-inch piece of double crinoline, thirty inches at the bottom and twenty-five inches at the top, was cut and wired on each edge after it was joined. Then the taffeta was shirred twice, top and bottom, and placed over the crinoline-band. The leghorn crown was slipped inside the band and sewed to the top of it. The bonnet was lined with a twenty-inch circle of the same taffeta. The edge was turned up a little at the back and the two green plumes were hung over the left ear.

The crown of the hat in Fig. 3 you can make after a glance at the February and April lessons on Tam-o-Shanters. This one measures seventeen inches across, when finished, and is made of a piece of eyelet embroidery over a piece of corn-colored taffeta. The embroidery was gathered over a circle of silk hat wire twenty-seven inches in circumference. The

(Continued on page 73)

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## LESSONS IN HOME MILLINERY

(Continued from page 72)

silk was gathered separately, placed inside the wire circle and tacked to it.

The brim was a flat sailor. It was mushroomed, not by cutting and lapping, but by wetting it and drawing it into a drooping shape. The head-size was cut into slashes within a twenty-four-inch wire circle. As the top of the brim was stained it was scrubbed with a brush and lukewarm water, ivory soap and a weak solution of ammonia and water. Although the hat was much brighter and cleaner, the stains would not disappear, and it had to be covered with a summery material. We "ochred" the eyelet embroidery, which was dead-white when we bought it. That is, we put it in a shoe-box, sprinkled about two tablespoonfuls of painter's ochre over it, placed the cover on the box and shook it well. When we brushed out the loose powder the color of the embroidery blended perfectly with the burnt leghorn color.

The fitting of the embroidery over the top of the brim is another important problem. Try it with crinoline before cutting into the good material. Lay the material over the brim so that one-half inch extends beyond the center-front of the edge. Pin at the front and for about four or five inches each side of the front, drawing the fulness from the front on both sides toward the back. After you have pinned a short way, you will see that the head-band (made of the slashes) is in your way, and that the material must be cut and let down over them before it will lie flat on the brim. Do this cutting very cautiously. Put the point of the scissors into the material in the head-size and make a slash to the front of the head-band. Then make about three slashes one inch apart each side of this front one. Now your material begins to lie flat on the brim—at least across the front. Draw the material still more around the sides towards the back and slash carefully so as to let it down over the head-band. When you have slashed and fitted it in this way until you get to the back line, you will find you have a lot of extra material to dispose of. Cut it away, leaving one-half inch on each side to turn under for a seam. To make a flat seam you turn the one-half-inch allowance on each side under its own side so that the two folded edges just meet on the back line of the brim. Sew the seam with a neat slipstitch.

This slipstitch shall be the third millinery stunt in this lesson. Insert your needle in the right folded edge of the seam, and slip it along inside the folded edge for one-half inch; then insert it in the left folded edge at the point exactly opposite the place it came out of the right folded edge. Slip it under the left folded edge for one-half inch. Continue this half-inch slip-stitching, being always careful to insert the needle straight across from one edge to the other. Draw the thread tight and make the seam lie flat. Trim the material around the brim, leaving one-half inch extending over the edge. The edge of this covering should have the "cord finish". Cut a piece of silk frame-wire one inch longer than the edge

(Continued on page 74)



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## LESSONS IN HOME MILLINERY

(Continued from page 73)

of the brim. Begin one inch one side of the back seam and turn the half-inch that you left extending under the piece of wire. Put a pin inside the wire and into the brim just inside the edge. Continue to pin the wire under the material with the half-inch turned under it until you have reached the back line again. Then with thread tie the lap of wire; turn the half-inch material under as before and pin.

Now you sew this material to the brim with a line of long and short stitches taken just inside of the wire and close to it. This stitching ought to hold the material around the wire in such a way as to make it look like a cord covered with the material. Use silk thread the color of the material. Crease a groove in the material under the wire, and always put the point of the needle into this groove. Take a stitch, about three-quarters of an inch long, along the groove and through the hat. Then take a tiny invisible stitch back through the hat, bringing the point of the needle out in the groove line. The three-quarter-inch stitches will hold the material under the wire and keep the cord appearance, and the tiny stitches will hold it to the brim. Continue these stitches until the edge is finished. The wire under the edge of the embroidery on top of the brim makes it possible to dent the brim as in the picture.

This will not be clear to you unless you try it with practise material, following each step of the directions faithfully.

Although the professional renovator of leghorn has always guarded well the secret of how to cut it and leave an edge like the original finished edge, anyone who knows the trick can do it easily.

Examine the weave carefully. You find that the fiber is just plain dried grass stems or straws and that they are woven in a diagonal pattern. You see distinct lines running through the weave about three-eighths of an inch apart. Each line is a heavy linen thread over which the little straws are bent. Suppose we decide to take one inch from the edge of the hat. Cut the straw half-way between the heavy thread; that is, one inch from the edge of the hat and the heavy thread that is next and outside. Then with the point of the scissors pull out the short cut ends of straw which are held by being bent over the heavy thread. When you have done this, the thread one inch from the edge will be free from the sharp ends of cut straws and also be just like the original edge.

*Editor's Note.*—If you have hats to trim, retrim, or make over; if you are puzzling over the making of fetching bows, the proper placing of wings, feathers or other trimmings; if you want to devise an attractive bandeau for your hair, or a pretty boudoir cap for when you go a-visiting, Mrs. Tobey will tell you how. This department will contain, from time to time, clear instructions in every branch of home millinery; while letters submitting special problems will be gladly answered by Mrs. Tobey by mail if stamped addressed envelope is enclosed.

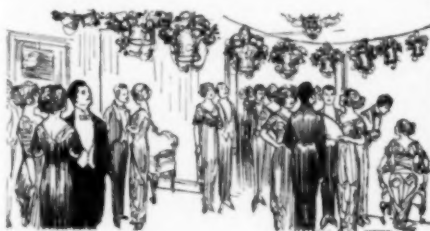
## A MAY DAY FROLIC

(Continued from page 60)

glass candle-sticks (another ten-cent store "find") that held unshaded rose-colored tapers. Laid upon the surface of the cloth, about a foot from the edge, appeared a loosely twined garland of smilax, into which sprays of pink-and-white apple blossoms had been thrust, and in their midst, before each plate, were little nests of the dry, gray rock-moss, filled with almonds and pink bonbons.

The place-cards were decorated with Kate Greenaway figures similar to those on the invitations, and were inscribed with appropriate quotations.

THE repast was simple, as is Polly's wont. For appetizers, Norwegian boneless sardines were served, accompanied by tiny molds of rose-tinted lemon jelly, quite acid, and pink-tipped radishes



cut into flower forms. Individual chicken pies, with peas in "May baskets", formed the substantial course. Then came the fruit salad in baskets made of lettuce hearts with cheese straws bent into "U" shape to form the handles; and, finally, "apple blossom sundaes". They consisted of strawberry and vanilla ice-cream, garnished with whipped cream and apple-blossom petals, with a spray of blossoms laid beside the glass in each plate. The accompaniments were small cakes with pink-and-white icing, and tiny cups of coffee with pink-tinted whipped cream.

Shortly after the meal was over, the party was increased by the arrival of eight of "the boys", who were called upon to judge the May baskets and award a prize to the designer of the prettiest. When this was finished, the whole party adjourned to the kitchen for an old-fashioned candy pull and fudge fest, and only when the products of their skill had been cooled and sampled did the real purpose of the party become apparent; for, by invitation of the hostess, the baskets were daintily filled with candy and the flowers provided by the guests, and strung upon a flowering apple bough. Then men and maids stole softly down the quiet, elm-shaded street to the "Home" where indigent widows and spinsters dwell dully in life's deepening twilight, rested their offering across the railings of the narrow porch, gave the bell a rousing pull, and scampered away on tiptoe to watch from the safe shelter of trees and fence corners for the opening of the door. Then, back they repaired to the house to continue the interrupted frolic with games and "walk-rounds", and impromptu charades that sent everybody into gales of laughter and gave to each the opportunity for the display of his or her special talent, always present when Polly entertains.



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Soak 1 envelope Knox Gelatine in 1 cup cold water 5 minutes. Dissolve in 1½ cups boiling water. Add juice of 3 lemons if you use the Plain package (or use part of the Concentrated Lemon Juice in the Acidulated package soaked in ½ cup water and ¼ cup sugar. When jelly is beginning to set put in 1 cup celery cut fine, ½ cup nut meats, small pieces of apples, oranges, bananas or other fruits, pimientos or green peppers, cut up, if desired. Put in large or individual molds and serve on lettuce or endive leaves with a mayonnaise dressing and garnish with marshmallows or nut meats.

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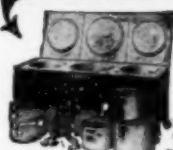
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## WELCOME TO ARBOR DAY

By ELEANOR OTIS

THE celebration of all our other holidays is reminiscent of the Past; Arbor Day stands face forward, pointing a long, long finger into the Future. It makes a particular appeal to those of us who like to plan and work for a more beautiful world, whether we do it in schools, or churches, or societies, or groups of friends drawn together by the spirit of social progress.

Arbor Day suggests a definite program for progress, a program that will produce tangible and speedy results. Already we are suffering from the lack of trees, bitterly deploring the ruthless waste of our forests. So much has been said of late of the need for conservation that it were futile to repeat it here. We all know that we need the trees for shelter and shade, moisture and fertilizing, wind-brake and pure air. And we need them for beauty. More and more are we com-

the location and soil to him, and asking what kind of tree would flourish there, where it may be obtained, and the best conditions for transplanting it. As soon as the reply comes, we arrange to buy the tree through some reliable nurseryman or seek to obtain his assistance in taking it from the woods. He will also agree to furnish the plants for the beds. The tree and the plants should be delivered at the schoolhouse early on the morning of Arbor Day, and the hole and the beds be all ready to receive them at the proper stage of the exercises.

Meanwhile, rehearsals for the school exercises which are to mark the day will have been in progress. First of all, we must make up our program. Of course, each town will wish to vary it to suit its own particular needs and conditions. The following is offered as a basis from which local programs may be worked out.



### PROGRAM

Chorus: "Star-Spangled Banner."

Essay (written by one of the pupils) on: "Arbor Day", or "The Significance of Tree-Planting."

Recitations by some of the younger pupils from: "The Discontented Pine Tree"—Hans Andersen. "Story of Narcissus"—From Mythology.

"Plant a Tree"—Lucy Larcom.

Song: By the school.

Readings and Recitations:

"Daffodils"—Wordsworth.

"Woodman, Spare That Tree"—Norris.

"Country Poems"—James Whitcomb Riley.

"Gladness of Nature"—William Cullen Bryant.

Selected readings from John Burroughs' books.

Piano solo: "Spring Song"—Mendelssohn.

Spectacle.

The spectacle should be the main feature of the program. It is planned so that as many people may be used in it as desired. A tall girl, with fair hair, personifies the Spirit of the Forest. She is dressed in a flowing robe of white, with gold bands. Cheesecloth is a most effective material, cheap and easily handled. As the curtain is raised or the screen withdrawn, she is seen seated on a throne-chair, just awakening from her slumbers. Winter, an old man in a dingy brown robe, with white hair and beard, skulks off at one side. Spring, a fragile, joyous nymph in pale green, dances in from the other, going caressingly near the Spirit of the Forest, and strewn flowers around her. A violin accompaniment here, of Rubinstein's "Melody in F", would be charming.

(Continued on page 77)

ing to appreciate the importance of harmonious environment; more and more are we affronted by the barren school-yard, the isolated church, the stark and garish Main Street. We want them to be beautiful. Arbor Day aims to restore our woodlands, and bring their loveliness into every town by the planting of new trees, and by inspiring us to love and care for those we already have.

The observance of Arbor Day goes 'way, 'way back to ancient times, when a wise and beauty-loving people planted a tree every time a child was born, and called it by the child's own name. For centuries it has been celebrated, in one form or another, in European countries. But not until 1872 was it introduced here, when Mr. Morton, afterward Secretary of Agriculture, hit upon it as a device for encouraging tree-culture. Since then, almost every state has adopted some plan for celebrating the day.

How shall we celebrate it? A school celebration is probably the best way, for one object of the day should be to imbue the children with a proper respect for, and appreciation of, the dignity and beauty of our trees. First of all, having decided that it is well worth while to observe the day, and that we want to plant a tree, let us determine, generally by the aid of a committee, just where this tree should go. Suppose we decided to place it in the school-yard, and to beautify the grounds further with a few beds of some hardy plants, such as pansies or geraniums. It would be wise to write to the State Secretary of Agriculture, describing

## WELCOME TO ARBOR DAY

(Continued from page 76)

The Spirit of the Forest, fully awake, rises, and stretches forth her arms. Spring, having replenished her basket, darts forward and fills them with flowers. Then the Spirit utters Bryant's lines:

To him who in the love of Nature holds  
Communion with her visible forms, she speaks  
A various language; for his gayer hours  
She has a voice of gladness, and a smile  
And eloquence of beauty, and she glides  
Into his darker musings with a mild  
And healing sympathy that steals away  
Their sharpness ere he is aware.

As she finishes, Spring blows a tiny silver whistle, and the Four Winds appear. They wear white dresses, over which cheesecloth draperies float. These draperies are simply made by taking two yards of cheesecloth, cutting out a hole in the center to slip over the head, and tacking it lightly under the arms. Slit up the bottom, back and front, into two points. The scarfs should be of different colors, North Wind having gray; East Wind, blue; South Wind, pink; and West Wind, yellow. As soon as they enter, they dance—any little fancy dance, or one of the folk dances would do. Mozart's "Minuet," rapidly played, is excellent music for it. When they have finished, they group themselves by two's on either side of the throne whereon the Spirit of the Forest is again seated. Then the flowers enter, all bearing tribute. They have wreaths on their flowing hair, and garlands in their hands, and each flower wears a different-colored sash. First they dance lightly in single file around the Spirit; then, as they sing the well-known song, "Awake, Ye Woodland Voices", each flower advances alone, presents her garland to the Spirit, and rejoins the group around the throne.

The grouping should be carefully planned out beforehand, so that each person may know exactly his position. It should, of course, be as effective as possible.

As the Flowers finish, Spring leaps forward again, blowing her whistle for the Trees to appear. These may be either girls or boys. They wear suits of leaf-green, which may be bought in paper muslin for five cents a yard. Loosely belted at the waist, they may be slipped on over the other apparel; a green pointed cap of the same material should be worn. Each

one carries a branch of some tree, preferably the one she represents. They stand in a group at the right, each one advancing and bowing before the Spirit as she begins

(Continued on page 78)



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## WELCOME TO ARBOR DAY

(Continued from page 77)

to speak. Afterward she merges into the background with the flowers. The words are by an anonymous writer:

### ASPEN

First the Aspen, what soft, silver-gray tints on its leaves, how smooth its mottled bark, its whole shape how delicate and sensitive!

### ELM

Next the Elm, how noble the lift and droop of its branches; it has the shape of the Greek vase, such lavish foliage, running down the trunk to the very roots, as if a rich vine were wreathed around it!

### MAPLE

Then the Maple, what a splendid cupola of leaves it builds up into the sky, and in autumn, its crimson is so rich, one might term it the blush of the woods!

### BEECH

And the Beech, how cheerful its snow-spotted trunk looks in the deep woods! The pattering of the beechnut upon the dead leaves, in the hazy days of our Indian summer, makes a music like the dripping of a rill in the mournful forest.

### BIRCH

The birch is a great favorite. How like a shaft of ivory it gleams in the daylight woods! How the flame of moonlight kindles it into columned pearl!

### OAK

Now the Oak, what a tree it is! First a tiny needle rising grandly toward the sun, a wreath of green to endure for ages. The child gathers the violet at its foot; as a boy he pockets its acorns; as a man he looks at its height towering up and makes it the emblem of his ambition.

### PINE

We now come to the Pine. The oak may be king of the lowlands, but the pine is king of the hills. There he lifts his haughty front like the warrior he is, and when he is roused to meet the onslaught of the storm, the battle-cry he sends down the wind is heard above all the voices of the greenwood.

### HEMLOCK

We will merely touch, in passing, upon the Hemlock, with its masses of evergreen needles, and the Cedar with its misty blue berries, and the Sumac with its cluster of crimson, and the Witch-Hazel, smiling at winter, with its curled sharp-cut flowers of golden velvet.

### DOGWOOD

Did you ever, while wandering in the forest about the first of June, have your eyes dazzled at a distance with what you supposed to be a tree laden with snow? It is the Dogwood, glittering in its white blossoms. It brightens the last days of spring with its floral beauty.

### BASSWOOD

While admiring the dogwood, an odor of exquisite sweetness may salute you; and, if at all conversant in tree knowledge, you will know it is the Basswood, clustered with yellow blossoms, golden bells pouring out strong, delicious fragrance.

### ALL

We are the trees of the forest,  
Bringing our tribute due  
To the lovely spirit before us,  
As she wakens to Life anew.

As they finish, they form a column, each Flower marching with a Tree, and, led by the Spirit, they march out, singing

(Continued on page 107)


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## BEWARE OF IMITATIONS

(Continued from page 10)

It was my turn to flare. "That means that you don't at all."

"You put one over, all right," he remarked with grim humor.

"I am afraid," said I, with a return of my accent, "that I do not look good to you now."

Our eyes met; mine full of stifled mirth under their exaggerated penitence, and his—well, his grew rather full, I think, of the old-rose gown and the curls, for they ceased to glower at me with that smoldering spark in their blue depths. He broke into laughter in which I helplessly joined.

"You horrible little fraud!" he gasped, his humor wrestling with his injured feelings.

"I wish I weren't a fraud," I sighed plaintively to the atmosphere at large. "I wish I hadn't a gleam of humor. I wish I looked good to somebody. . . . Anyway, you can get the right address and go and be a pal to the real Frenchwoman. I hope she's thirty and a fright," I added viciously.

"No, thanks," he disclaimed. "If ten months in Paris has been too much for me, what would the genuine article be? No, I shan't leave the frying-pan for the fire!"

The frying-pan made him a gay bow. "You will then, Monsieur, permit me to do your themes?" I inquired in mock rapture.

"Every one," he handsomely promised. "I'll bring in another tomorrow."

"To think," I murmured, "of what I am depriving that Frenchwoman! What an elegant exposition of life and language she has missed! But you had better reflect before you discard the real thing for a substitution. *Prenez garde de contrefaçons!* Beware of imitations!"

"Just one hour and a quarter too late," said he with twinkling, audacious eyes, and Rita, hurrying out to us must have wondered why in the world I was saying, in an absurd French accent, my cheeks suddenly as bright as my gown. "Ah, I fear, Monsieur, that you are putting that over on me."

BETTY's uncle, who was a school-teacher, met her on the street one beautiful May day and asked her if she was going out with the Maying party.

"No, I ain't going."

"Oh, my little dear," said her uncle, "you must not say, 'I ain't going.' You must say, 'I am not going,'" and he proceeded to give her a little lesson in grammar. "I am not going. You are not going. He is not going. We are not going. You are not going. They are not going. Now, can you say all that, Hetty?"

"Sure, I can," she replied, making a courtesy. "There ain't nobody going."

AFTER coming home from Sunday-school, Johnny's father asked: "Well, my son, what part of the sermon did you like best?" Johnny stood thinking a moment, and then said: "Well, Pa, I liked the part where they passed around the hat. I got a quarter; how much did you get?"



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Jewelers and Silversmiths

198 Essex St., Salem, Mass.

## What the Amateur Can Do With a Camera

### A SYMPOSIUM OF ACTUAL EXPERIENCES

Department of Home Money-Making Methods

By MYRA G. REED

IF PEOPLE but realized it, a fad, a hobby—a real hobby that has grown down deep enough into one's personality to be a part of it—gives a savor to life. A camera has as good hobby qualities as any other toy, and the further virtue of tying itself to so many other interests that the enjoyment from it is practically inexhaustible. It furnishes an excellent excuse, if one is needed, for getting outdoors and taking long tramps. For the first few weeks, until the camera enthusiast has become intimately acquainted with his machine, every stretch of grass seems takable. With a ripper knowledge of the camera's tastes, however, even a week's exploration of the country sometimes fails to discover a landscape of sufficient meaning, but at the same time the appetite for picture-taking soon grows so keen that we stalk in tragedy if a likely subject presents itself when the camera is absent. I remember starting out for a walk one day without my camera, thinking that I had exhausted the possibilities of the neighborhood. Before I had been out an hour, a black storm came up over the mountains, and I ran for shelter to an old shed-like structure that had once been used as a depot when it was expected that the little California town would kindly use that spot as its pivot. It was a blisteringly hot day, and off down the valley the heat dozed in a heavy yellow haze over the cacti-dotted earth. Toward the mountains the green of the forests was deepened by the heavy black clouds that encircled the peaks, and half-way between me and the foothills a wind-maddened sheet of rain swished rapidly toward me, blotting out the sunlight as it came. The camera could not have felt the slumbrous heat nor caught the sun-shot mist, but it could have perpetuated something of the strangely mingled lights and shadows and wavering lines of the scene.



eminently graceful, and yet when the camera catches it and turns it out, among its other possibilities we may even find a suggestion that Darwin's theory of evolution must be true.

To take pictures in the profusion that such a diary would require costs money, of course, but the camera can very easily be made to pay for itself, and even to provide pin-money in addition. Anyone, no matter how much of an amateur, if equipped with enthusiasm, can successfully prove its money-making capacities.

The supplies necessary for starting up as an amateur photographer need not be enormous. The largest expense incurred is, of course, in connection with the camera. It is better to have a good machine than a poor one, but, as the price of such a one would be between twenty and thirty dollars, it is more practical to buy a second-hand one either from the dealer or some friend. Usually a

bargain can be picked up at from five to ten dollars. In addition to this, a tripod costing from one to three dollars, a leather case to protect the camera at about a dollar, and the first dozen of plates or films are necessary. The cost of the plates or films runs from forty cents to a dollar a dozen, depending upon the size of the camera. A camera taking a four-by-five picture is ordinarily the best, as the pictures are then large enough to get in a good deal of detail without demanding a camera-box so bulky as to be difficult to carry around. To do one's own developing and printing, more materials must, of course, be purchased. A developing-tank, which manipulates the films mechanically in a specified time, costs from two to five dollars, but it is not a necessity, as the operator can develop them himself in open trays, costing from ten to sixty cents apiece. In addition to these, the amateur should provide himself with a ruby lamp, at sixty cents to a dollar and a half; a printing-frame, costing from twenty-five cents to a dollar; printing-paper, at about twenty-five cents a dozen sheets, and the necessary amount of chemicals, costing only a few cents for each dozen pictures. Supplies can be obtained from the camera dealer in the nearest town if there is one, and if not by writing to "the largest kodak store" in any city.

It is much cheaper to do one's own developing, but it is also more precarious at first, as the amateur must count on

(Continued on page 81)





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## WHAT THE AMATEUR CAN DO WITH A CAMERA

(Continued from page 80)

spoiling at least one-third of all his work. There are so many elements entering into a perfect picture, such as over or under exposure, a great deal of shadow or an unusual number of high-lights, each of them demanding different treatment, that only experience can teach one how to cope with them. A book of instructions, both for taking pictures and for developing them, always accompanies each box, and if these are followed carefully there will be no difficulty.



Not over three years ago a Canadian girl began experimenting in this money-earning line with a very small and inexpensive camera. After a season's work she made up her mind that to bring the largest measure of success, she must have a machine which would yield a picture of sufficient size to be used in illustrating the magazine work she was doing, and accordingly invested twenty dollars in a larger and more complete camera.

It was fully three months after this before she sold a picture. She had not then thought of the possibility of selling pictures locally, having only the magazine in mind, so that she was surprised and delighted when her services began to be required as a photographer.

THE first pictures out of which she made any money were views of a log-cabin museum owned by a man near her home. She was writing up the collection for the periodical with which she was connected, and gained permission to snapshot some of the curios. The owner of the museum was so pleased with the results that he purchased a couple of dollars' worth of the prints.

Then people who saw her museum pictures began to ask her to take views of their residences and snap-shots of their children, and she soon found herself making enough money to buy all of her camera supplies and leave a little margin over.

At that time she was an inexperienced amateur, not only wasting a good deal of material, but asking money for very inferior pictures. A very innocent proceeding in her case, for these poor little prints seemed wonderfully fine to her inexperienced eye. At first she did not know what to ask for her pictures, but soon fixed a price of one dollar a dozen for cards, and twice that amount for plainly mounted pictures.

Soon after she entered the camera world a band of hunters were going up into northern Ontario for the deer and moose season, and, as this was quite an event at the little town near which she lived, she went to the depot with the rest of the townspeople to see them off, taking her kodak with her, with the idea of some time using the pictures as magazine illustrations. She asked the hunters to pose

(Continued on page 82)



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## WHAT THE AMATEUR CAN DO WITH A CAMERA

(Continued from page 81)

for her. This proved a lucky thought, for inside of ten minutes she was overwhelmed with orders for about ten dollars' worth of work.

AT ANOTHER time the proprietor of a portable sawmill near-by called her up one morning, asking her to come over and get some pictures of the mill. She went, took a snap of the mill, one of the piles of lumber, a photo of the proprietor's family, one of the engineers, and one of an old lady who lived by the mill. Eleven dollars' worth of orders resulted from this.

She has since found that there is no more fruitful place for camera work than among a crowd of people—mill men, thresher men, gangs of silo fillers and the like, auction sales, barn-raising, picnics. Wherever, indeed, one can get a picture of a group of people together, there is sale for picture postcards in abundance. Local scenes on postcards can also be sold to the bookseller at three dollars per hundred. In order, however, to cater successfully to such a trade one must be able to buy supplies at wholesale prices.

The owner of a camera should keep herself posted on the market which magazines furnish for individual pictures. Some magazines pay from one dollar to five for suitable pictures, and any hustling boy or girl who has secured a good picture is just as likely to sell it as the best photographer in the land.

Another place to sell pictures is to art firms, who put out calendars, post-cards and novelties in the realm of art. Besides the opportunities opened up by the taking of group pictures, it is possible for the amateur to build up quite a little business as a portrait-taker.

There are many country communities without a professional photographer where the amateur could very easily take all the pictures wanted by the near-by families.

One young girl in a small country town in New Jersey went into the business of making souvenir post-cards. Starting in a small way with one gross of post-cards at one dollar and a half, and a dozen plates at ninety cents, she secured ten good negatives from the dozen plates, printed them on the cards, and put them in the post-office to sell at two for five cents. They soon sold and another gross was made up from the same negatives. At the end of a year she found she had a small profit to her credit. She now buys post-cards in five-hundred lots at three dollars and a half, and sells a fairly satisfactory number for a town of only five

(Continued on page 83)



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H. & W. Waists are made for all ages—Women, Misses and Children—Insist on H. & W. and accept no substitute

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Genuine bears our trade mark, "It's in the triangle," and the name "Peet's" on every envelope. Never sold on cards.

Invisible Eyes 5c Hooks and Eyes 10c

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**52 Hair Switch on Approval.** Choice natural wavy or straight hair. Bend lock of hair and I will mail a 22-inch short stem, fine human hair switch to match. A big bargain. Remit \$2 in ten days or call it and GET YOUR SWITCH FREE. Extra shades a little more. Enclose in postage. Write today for free beauty book of latest styles hair dressing, high-grade switches, puffs, wigs, pompadours, and special lacquins in cherich feathers. **WOMEN AGENTS WANTED.** ANNA ATERS, Dept. E10, 22 Quincy St., CHICAGO



## WHAT THE AMATEUR CAN DO WITH A CAMERA

(Continued from page 82)

hundred population. During her best year she sold fifteen hundred—eight hundred at the store, giving them twenty per cent, which brought sixteen dollars; and seven hundred at home, at two for five cents, bringing her seventeen dollars and a half. The fifteen hundred post-cards cost ten dollars and a half, the plates and chemicals about two dollars and a half more, her profit being about twenty dollars. She changes the views on her cards, adding about six new ones a year. In many localities five cents each could be charged for cards of this kind.

Another amateur photographer, who experimented with making souvenir post-cards, arranged with the proprietors of two stores to take her cards at four cents each, retailing them at five cents; the manager of one of the hotels consented to the same arrangement. In buying the cards at wholesale, she found they cost her about one and a third cents each, leaving a profit of two and two-third cents for all sold at the stores and hotel. She had some good negatives to print her first cards from and took a few dozen others until she had a hundred different views. She sold about nineteen hundred cards, and cleared fifty dollars in one season from May to November.

Another young woman who has made a success in amateur photography, has six ways of using her camera for profit: (1) Finishing negatives and prints for other people; (2) selling negatives to local post-card dealers; (3) selling prints to newspaper supplements and outing magazines, usually with some descriptive matter; (4) making gift pictures and calendars and placing on sale at the kodak supply store; (5) making enlargements from kodak negatives; (6) taking pictures, by request, of the children and homes of her friends.

One clever high-school girl noticed, about the middle of her senior year, that all her classmates were talking about their commencement books and senior albums. She was quick to see the pride that each senior took in her books, and noticed that some of her classmates were illustrating, with pictures or cartoons, the various events or happenings of the year. In glancing through some of the books, she noticed the scarcity of kodak pictures, and instantly determined to become a sort of class photographer. As she already owned a camera, she started by buying a dozen films, at a cost of fifty cents.

She took particular pains to discover what pictures might prove to be most popular with her classmates, and her first dozen pictures were of the high-school building, the principal, the class sponsor, the class officers of the first senior class, the officers of the second senior class, the class president with his gavel, the senior teachers in a group, the senior track captain, the seniors of the debating club, the senior literary club, a group of a dozen of the most popular girls in the class, and a group of a dozen of the most popular boys in the class.

She printed two pictures from each

(Continued on page 84)

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and just the thing for the neat and busy housewife who wants an apron and cap which thoroughly protects and at the same time is attractive and becoming. Made of good quality washable percale; pocket at side; ample fullness; well made throughout. Colors: tan with blue stripes and light blue with dark blue stripes piped with white. Apron and Cap sent to you postage 49c prepaid for . . . . .

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All our dealings are confidential. You give us no security—no chattel mortgage—no note. We let you pay as you please on our easiest-payment plan. We send no collectors—charge no interest—and there is no publicity. Besides that, we treat our customers most liberally of all in case of sickness or hard luck when out of work. And we make you a big saving on our prices direct to you.

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are increased ten-fold when both mother and babe enjoy perfect health. Called upon to bear a double burden, the expectant mother must have additional nourishment not supplied by ordinary foods.

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prepares the way for happy, healthy motherhood. It is both a *sense* and a *food*—highly concentrated and pleasant to the taste. Soothes the nerves, strengthens the lacteal glands, invigorates mind and body and insures quiet, peaceful sleep.

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Our successful treatment of 17,000 cases, in our experience of more than eleven years, is absolute proof of this statement.

No matter how serious your deformity, no matter what treatments you have tried, think how much it means to you that so many sufferers have been cured by this method, and many incurable cases greatly benefited.

We will prove the value of the Sheldon Method in your own case by allowing you to

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Send for our Free Book today and describe your trouble as fully as possible so we can give you definite information.

PHILO BURT MFG. CO.  
201 Fifth Street  
Jamestown, N. Y.



### WHAT THE AMATEUR CAN DO WITH A CAMERA

(Continued from page 83)

negative and made two charts, each displaying a dozen pictures, which she hung in each of the two senior rooms, with the following note: "Similar pictures may be purchased at three cents each from —."

The day the charts were hung she received orders for fifty-seven pictures, and the next day for sixty-four more. By the end of the week she had received, from the two hundred seniors in the class, orders for one hundred and sixty-nine pictures.

She was constantly on the alert to take any new and interesting pictures that might prove good sellers. There was not a class party, play, picnic nor exercise where her camera was not an important factor, and at the end of the year her account-book showed a nice little profit.

A woman in Washington, who has been an amateur photographer for several years, has found that in photographing groups of people pictures always sell better immediately after taking than when they are a few weeks old. She makes several proofs, for instance, of a crowd of wedding guests, and of picnic and lodge crowds, and by drying the negative with a regular dryer is able to make a print in a few minutes. Every guest is certain to want one or more, and her camera being a five-by-seven, the pictures sell at twenty-five cents. A few hours and a dollar and a half's worth of material easily bring her in ten dollars.

Every photographer, knowing his own ability and his environment, can best work out the possibilities of his own camera, but there are several definite divisions into which picture-taking can be separated. Portraits, landscapes, buildings, groups of people, children, may form the subjects. These can either be put on postal-cards, and, if the type of subject permits, wholesaled to the local dealer, or they may be printed on paper and sold to the people who formed the subjects.

Still another field includes the selling of pictures as illustrations to periodicals. Newspapers, trade journals, farm journals, outing magazines, general magazines, are all in the market for pictures, and their specific needs should be carefully studied by the amateur photographer. The best pictures for any magazines are clear black-and-white prints, with the people or the particular object centered and emphasized in such a manner that the point of the picture is easily obvious.

Outside of the money gained, picture-taking enlarges one's viewpoint immensely. Moreover, one's observation grows by leaps and bounds under the spur of finding material for the camera, and one's sense of beauty suddenly gains a new self-respect through having a definite business to attend to.

*Editor's Note.*—Do you want to earn some money? And would you like some suggestions or advice? Then write to Betty Grant Gordon, our Home Money-Making Editor, McCall's Magazine, New York City, inclosing stamped addressed envelope, and give her as clear an idea as possible of your capabilities. She will be glad to advise you.

**LOW FACTORY PRICES**  
on Invalid Chairs and Tricycles. Send 10c in stamps for illustrated catalog.  
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To sell our New Washable Elastic Sanitary Belt, and Sanitary Skirt Protector. Make \$10.00 to \$30.00 weekly. No money required—all or spare time—not sold in stores. Every woman wants both. Send postal to The Moss Co., 533 Central Bldg., Rochester, N. Y.



## DINNERS BY PARCEL POST

(Continued from page 13)

dirty tenements. It is needless to point out the natural preference which exists for knowing "who did it".

Some light and profitable additions to tuck in with other produce mailed are the fragrant herbs, fresh and dried mint, dried bay-leaves, savory herbs, catnip, candied flag-root, wintergreen berries and similar plants.

The woman who can make the exceptional cookie or wafer, ginger cake, plum pudding or home-made candy, may also sell these things by mail. Whatever, under ordinary conditions, will keep for several days without deterioration, and will bring a price sufficient to cover the trouble and expense of preparing and packing, is a good thing to try. Cookies or candy should be so exceptionally good, so different, as to create their own demand, and so permit of being sent in quantity.

Cheeses, as made in many rural American factories, weigh thirty-five or sixty-four pounds, and are, of course, too heavy for the present Parcel-Post system. But a quarter or a third of a small cheese may be cut off and paraffined, bringing twenty cents a pound from the city customer, instead of the usual ten cents or twelve cents at which the cheese is rated wholesale. Special small cheeses falling within the weight limit should always find a welcome.

Another line of food products has been made available by the Parcel-Post system. Where it might not pay the housewife to ship asparagus, or tomatoes, or string-beans, or Concord grapes when fresh, her canned vegetables, expertly done, or her perfect and absolutely pure jelly, will travel through the mails and command good prices. Brandied peaches, pickles, and relishes, conserves, strawberry jam, quince marmalade, spiced pears and grapes, currant jelly, apple butter, and similar preserves are all generally marketable. Fruit syrups come under the head of preserves, also grape-juice and raspberry vinegar. Pure honey is almost impossible to get in the cities, and I have already mentioned the demand for maple syrup from the sugar camps. Those who handle maple syrup in any quantity should seal it hermetically in tins and then encase the tin in an outer box. Packed in this way it can be shipped to any zone without fear of damage.

All liquids or semi-liquids when packed in glass jars present a double difficulty which the ingenious woman will have to overcome. The weight is increased by the glass, and the package is fragile. When the postal regulations about glass jars and bottles are carefully followed, however, there is no reason why they should not travel as well by Parcel Post as they have formerly done by express. The jars must be placed inside of another closed container of wood, metal or heavy pasteboard, and the space between the two padded with cotton or excelsior. The entire parcel must then be marked "FRAGILE".

The rules also permit mailed or

(Continued on page 88)

## Mentholated Vaseline



### For Aching Heads

When the nerves are all on edge and the head throbs with pain, try the soothing influence of Mentholated Vaseline. It is a scientific blending of Menthol and "Vaseline" and brings sure relief from nervous and neuralgic pains.

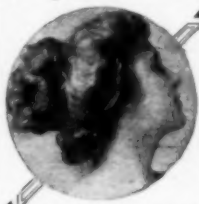
Widely recommended by physicians and widely used by nurses.

Be sure the Cheesbrough name is on the label. No other is genuine. Write for booklet.

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All our hair is arranged under perfect sanitary conditions and guaranteed exceptionally fine human hair.

Mail us long sample of your hair and we will send switch to match any shade. All goods sent in a plain box.

Our prices are exceptionally low and we absolutely guarantee all our hair. If you are not fully satisfied, return the goods at once and we will cheerfully refund your money.

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Straight Hair		Wavy Hair	
18-inch	\$0.65	20-inch	\$1.25
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Gray shades a trifle higher.

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This booklet contains many beauty hints, and describes a number of elegant preparations, which are indispensable to the toilet. Address today.

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At the Hotel Ritz, in Paris, you'd expect an ideal cuisine.

We have brought to our kitchens a famous chef from the Ritz.

And a million homes now share his service when they buy Van Camp's.

The only way to get a dish like this is to join these million others.

The beans are grown on a special soil, very rich in nitrogen.

The tomatoes are grown from special seed, and ripened on the vines.

Some of the spices come 10,000 miles, solely for use in this sauce.

To bake beans like these one must have costly ovens, surrounded with superheated steam.

One must bake the tomato sauce with the beans, so the flavor goes all through.

One must select young, corn-fed pork.

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BAKED WITH TOMATO SAUCE  
**PORK AND BEANS**

"The National Dish"

Note what it means to do this.

Every bean in Van Camp's is nut-like, mealy and whole.

The zest is delicious. Nowhere else do you find a sauce like it.

The beans come to your table with the fresh oven flavor, because of our sterilization.

The ablest of chefs supervise the production. So you get in Van Camp's a superlative dish—the very utmost in baked beans.

Does it pay?

We will leave the answer to you and yours. Serve a few cans and decide for yourself.

If you think that it does, then insist on Van Camp's whenever you buy baked beans.

Three sizes:  
10, 15 and 20 cents per can  
Baked by

**Van Camp Packing Co.**

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## OUR HOUSEKEEPING EXCHANGE

Conducted by HELEN HOPKINS

*If you have discovered how to do some one thing just a little bit better than your neighbors, let us hear about it. We pay a minimum of twenty-five cents for each available contribution, and fifty cents for such as are one hundred words or more in length. Contributions copied from books or other publications cannot be accepted. No manuscripts can be returned, but those not used and paid for will be destroyed.*

**TO PEEL ORANGES.**—When oranges are to be sliced, pour boiling water on them, and let them stand five minutes. The white lining will come away clean with the skin.—E. W., Chicago, Ill.

**TO CLEAN FURNITURE.**—Before polishing furniture the dirt should be removed from it. Soap and water cannot be used because they ruin the varnish. Without any injurious effects, the following preparation will quickly remove that dark, grubby look. Put into a bottle one gill each of powdered rottenstone, linseed oil, turpentine, naphtha, and a strong solution of oxalic acid. Add half a gill of alcohol, and one gill of cold water in which one tablespoonful of sulphuric acid has been mixed. Shake well, and apply with a piece of felt. Then dry with old linen. This will greatly improve the appearance of old furniture.—C. O., Stevens, Pa.

**FLAVORING TOMATOES.**—When cutting a tomato, pass the knife frequently over the freshly-cut surface of a large onion. The resulting flavor is indescribably delicate.—E. U. G., Ashville, N. Y.

**TO FROST A WINDOW.**—It is easy to make a window opaque without darkening the room, by painting the glass with a strong solution of Epsom salts in hot water. This may be quickly washed off, if clear glass is afterward desired.—A. W., Chicago, Ill.

**TO LAUNDER LACE CURTAINS.**—New lace curtains often contain a preparation of lime that makes them extremely difficult to launder. If they are soaked for a few hours in a strong solution of salt and water the lime will be counteracted and the washing easier.—A. W., Chicago, Ill.

**MATS FROM HOT WATER-BOTTLES.**—Rubber hot water-bottles that are past repair make excellent mats to place under flower-pots, which are liable to dampen a varnished surface. Mats may be cut from sides of the water-bottle.—G. N. A., Greeley, Colo.

**TO SAVE STEPS.**—The best time and strength saver I have in my house is a small table,

two by two and a half feet, on ball-bearing rollers. All around the upper edge is an inch-high rim. When I set my dining-table, this little table is rolled up to the china cupboard, loaded with all the china and silver needed and rolled to the dining-table and unloaded. When dinner is ready, the table is loaded at the stove and unloaded at the dining-table. It is then used as a side table upon which to put empty soup plates and dishes used for other courses. And then it is covered with a pretty doily and the dessert is served from it. Lastly it is loaded with the dishes, rolled to the sink and thence to the china cupboard with the clean dishes.—J. C. S., Prescott, Ariz.

**A POCKET FOR THE IRONING-BOARD.**—A pocket of heavy muslin or other strong wash material, about eight by ten inches, tacked securely to the end of the ironing-board, where the iron is placed, is a convenience. The pocket should have a flap and button, also a tag with a buttonhole at the bottom to fasten it flat against the board when not in use. In this pocket may be kept the holders, ironing-stand, wax, polishers, and cleaners, where they will always be handy, and not cluttering some drawer or closet shelf.—L. D. F., Hamonton, N. J.

**A SEWING CONVENIENCE.**—To keep one's basting spools handy when sewing get a common five or ten-cent bill file, either the hook kind that screws to the wall, or the "stick" file that can stand on the sewing-machine. Either kind will hold three or four spools and is very handy.—L. L., Cambridge, Mass.

**TO WASH VELVETEEN.**—Make a lather of soap and warm water. Soak the velveteen in it, squeezing but not rubbing. Rinse with plenty of clear water. Remove the velveteen and hang it out to dry without wringing it at all. This treatment will make it look like new.—H. M., Olga, N. D.

**FOR HANGING UP KITCHEN UTENSILS.**—A good way to hang cooking dishes near a range is to get two flat sticks

(Continued on page 87)



## OUR HOUSEKEEPING EXCHANGE

(Continued from page 86)

such as are run in the edge of window-shades. They can be bought at hardware stores for a trifle. Fasten them to the wall with three-quarter-inch brads, sinking the brads a little below the surface of the wood. They can be painted to match the wall or varnished. Put in hooks on which to hang things. If the range is in a corner, they should be placed to meet at the corner. As they are soft wood, they are very easy to put up and are useful in various places, such as over the sink, to hang scrub-brushes, soap-shaker, etc. Hooks will break away from the plastering, but the slats will hold fast. I have four, one row above the other, around the corner of my range.—L. V. H., New York.

**TO REMOVE WALNUT STAINS FROM CLOTHES.**—Saturate the stained garments well with kerosene oil, and wash in warm water. Afterward boil them, and the stains will disappear.—J. A. I., Anderson, S. C.

**TO REMOVE CORKS EASILY.**—When filling bottles with catsup, fruit-juice, etc., place under the cork a piece of stout cord, doubled. Cover with paraffin and set away. When wanted for use, the corks may be easily removed by pulling on the ends of the cord.—F. H., Fort Plain, N. Y.

**A NEW CHURN.**—The housewife will find that an ice-cream freezer can be utilized to excellent advantage as a churn. The process of churning is shortened, and one may regulate the temperature of the cream by filling the space around the can with hot or cold water.—G. H., Dayton, Ohio.

**KEEP THE PIANO MOIST.**—A reliable piano-tuner says that pianos are often injured because they become too dry. Keep a growing plant in the room with the piano, and see how much more water it will require than the plants in any other room. A large vase with a wet sponge in it, kept near the piano, will supply sufficient moisture.—L. L., Cambridge, Mass.

**TO CLEAN CUT GLASS.**—When washing cut glass, if a heavy coloring of wash blueing is put into the rinsing-water the appearance of the glass is greatly improved in vividness and sparkle.—A. H., Brooklyn, N. Y.

**A TELEPHONE RECORD.**—To know whether your telephone has rung while you are absent, place a piece of thin paper and a piece of carbon paper between the bell and the clapper. When the bell rings, the clapper will make a mark.—L. V. H., New York.

**Editor's Note.**—In one pigeon-hole of the "Exchange" editor's desk is a little pile of letters, containing payment for the articles in this department, which have been returned to us by the Post Office marked "Not Found". Each of the addresses has been carefully compared with the original letter of contributor and found exactly to agree. If any reader whose contribution to the department has been printed has failed to receive a check, she may rest assured that it is reposing in this special pigeon-hole, returned by the Post Office and awaiting her inquiry and the forwarding of correct address.



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Fat is the great builder, the energy-producing food. It furnishes our bodies with more than half their total energy. We eat fat in butter, oils, meats, lard, nuts, milk, etc. Many fats are difficult to digest.

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## DINNERS BY PARCEL POST

(Continued from page 85)

screwed wooden boxes, not exceeding the stipulated seventy-two inches in girth and length, to be sent by Parcel Post. Thus, a rectangular box eight inches high and six inches wide, or forty-eight inches around, could be twenty-four inches long. Such a box would contain a number of glasses of jam or jelly, carefully separated by excelsior or paper shavings, or it might be used for cherries or berries.

Now about trying to find customers for all these varied wares. I cannot impress it too strongly upon those who have anything to sell that you cannot sit down, like Mr. Micawber, and wait for "something to turn up". If you realize that men in the business of selling take lessons in salesmanship, study market conditions, advertise widely, and then go out and locate customers personally, you will understand that, without determination and effort on your part, neither the Parcel Post, nor myself, nor anyone else can help you greatly. Your market is right around you—somewhere within fifty miles of you—and it is up to you to find it.

If your home is on the outskirts of a good-sized town, you can probably market your wares to some extent among the townspeople who have not your spacious garden. Does the town druggist put a card in his window when there is going to be a church cake sale? Perhaps he will do as much for you. Or you might take some choice samples of what you have for sale, put them in an attractive basket, and call personally on the townspeople, who, your common sense tells you, are most likely to become your customers. Two vegetable wagons stopped at my door one day last summer. The driver of one left his cart in the sun, shambled up to my door, and recited a rapid list of what he had that morning: the other wagon was a large, remodeled baby carriage, and it was pushed about by a clean-faced boy who covered it while he brought a tempting basket of samples for me to select from; can you not imagine which one received my trade?

I suggest the personal solicitation of customers as the first step in building up a trade, because it is wise to arrange the matter of prices, manner of payment, etc., in an interview, rather than by letter, and both you and your customers should have the opportunity to form an opinion of each other's reliability. Thereafter, orders can be sent by ordinary mail, and filled by Parcel Post.

If your home is within driving distance of any summer resort, either lake, mountain, or seashore, do not fail to make an effort to attract that kind of trade. Not only do summer travelers from the city like to secure unusual things not supplied on the hotel or boarding-house table, but many of them are delighted to know where they can send for such products after reaching home. They will, more than likely, build you up a distant winter market for other things.

If you are too busy or too bashful to go in person—but let me say right here, that being bashful never advanced anybody very far in the business world—in-

(Continued on page 89)



Violet Mac Millan

## Rose Petal Complexions

can be attained by "rose petal" methods, which means, "Keep the skin young" by keeping it thoroughly clean and well nourished—the pores open and the blood circulating. To do this, simply

### Use Sem-pre

following the lead of discriminating women for the past Quarter Century, who have found beauty in

## Sempre Giovine

Pronounced "Sem-pray Jo-ee-nay"—meaning "Always Young".

It cleanses. It reveals beauty, not makes it. It develops the natural complexion. Sempre is a scientific blend of purest imported oils, combined by a six-months' laboratory process into a fragrant cake, daintily convenient in its direct application, and very economical. Try "Sempre" today.

At all dealers, 50 cents the cake, or write us for Free Sample, giving dealers' name. Sample FREE

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## FREE BUNION COMFORT



sent to you in a plain sealed wrapper if you write at once. Physicians and chiropodists all over the country endorse my treatment highly. It stops the pain almost instantly, draws out the inflammation, and gradually absorbs the abnormal growth from underneath the now tender flesh—the large ugly bunion deformity disappears.

### 10 Years' Complete Success Try This Free Treatment

Severe and distressing bunions have been relieved or removed by my treatment. Wear your regular size shoes. No more cutting holes necessary. These thin, skin-like plasters avoid all unnecessary pressure upon the joint. Write at once.

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So confident am I that simply wearing it will permanently remove all superfluous flesh that I mail it free, without deposit. When you see your shape-lines speedily returning I know you will buy it. Try it at my expense. Write to-day. 15 West 34th Street PROF. BURNS Dept. 30, New York

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with these soft, artificial ear drums. I wear them in my ears night and day. They are perfectly comfortable. No one sees them. Write me and I will tell you a true story—how I got deaf and how I made myself hear. Address Artificial Ear Drum Co. G. F. WAY, 12 Adelaide Street, Detroit, Mich.

Medicated Ear Drum  
Pat. Nov. 3, 1908  
No. 902786

## DINNERS BY PARCEL POST

(Continued from page 88)

vest a small amount of money in writing materials and stamps, and write to any possible customers, stating plainly what you wish to sell, how much it is worth, and how you can ship the goods. Do all you can to work up the local zone first, however, because packages will be accepted there which are less carefully packed, goods will arrive in the best condition and the charges will be lowest.

In the matter of profits a word of advice is not amiss. Be satisfied with good prices; don't charge fancy prices at the outset if you hope to build up a permanent business. Any sum which is enough better than wholesale rates to leave you a percentage over after deducting the producing and shipping costs is fair. City housekeepers will gladly give you for your products what they are paying now for less fresh, less desirable store goods. As this city store price is often forty per cent more than any wholesaler would give you, be satisfied with it, or even underbid it a little to stimulate trade. You will still make something. As a rule, the city housekeeper cannot afford the exceptional price, and certainly will not go out of her way to look for such goods or to recommend them to her friends. And it is this word-of-mouth recommendation which will build your trade fastest for you.

"Where did you get this delicious conserve?" someone asks at a luncheon.

"Why that is some of Mrs. Hill's, sent me direct from Meadow Farm by Parcel Post. Shall I give you the address? She puts up splendid preserves and also ships eggs and country butter. We get ever so many things from her."

And, if you are Mrs. Hill, here is a new customer right to your hand.

If the local zone supplies too little opportunity, go to your postmaster and get accurate information from him as to just what towns lie within the fifty-mile zone for your district. Choose the towns which seem most promising, and, after due preparation, visit them yourself. Put an advertisement in the local paper of your produce and your ability to supply it by Parcel Post—often this costs no more than twenty-five cents; go to clubs and restaurant proprietors and tell them what you have; make all possible inquiries about families who can afford farm luxuries, and write to them. Look up any women's clubs you can hear of, particularly the Housewives' League, which is making a special point of locating just such producers as you. Many doctors and ministers would recommend your eggs and fruit if they proved reliable.

Another business hint: when you have found your customers and begun business with them, make some arrangements about getting your containers back. Proper egg-boxes, crates and baskets represent an investment of some of your money. When they are empty they can be returned to you by Parcel Post for a few cents. The prices obtainable will determine who pays this postage. Your market once assured, this small matter will take care of itself, but be business-like at the very outset of your undertaking.

IT is in your hours of sleep—when the salivary glands are inactive—that your teeth are exposed to greatest harm.



For this reason thorough cleansing before retiring is the first essential of

## Good Teethkeeping

Make it your unfailing habit each night as well as each morning to use

## Dr. Lyon's PERFECT Tooth Powder

The standard dentifrice prepared for almost half a century by a Doctor of Dental Surgery.

Instantly neutralizes all acid tendencies of the mouth. Prevents the formation of tartar and the beginning of decay. Cleanses by polishing—the safest way. A pure, velvety, gritless powder highly pleasant to use. Cannot produce harmful chemical reaction.

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## HELPS FOR AMATEUR SINGERS

LESSON FIVE

By BEULAH L. HOUSTON

Teacher of Voice in the Drake School of Music

**C**ORRECT enunciation is a potent factor in properly placing tones; yet poor enunciation is the commonest fault among singers of all grades. It is appalling to note the percentage of singers whose words it is impossible to understand, and no matter who the singer or what the salary paid, that singer is not an artist whose words are not clearly enunciated. The writer was once told by a singer with a wonderfully beautiful voice that she never attempted to sing words after "d", but always sang "ah" the rest of the way up to high C, which was her top note. The fact that she was able to stop singing words and sing "ah" without its being noticed by the audience was in itself a commentary on the diction of the young lady, and it may explain why, after a few years of local vogue, she has not "arrived", notwithstanding her wonderfully beautiful voice.

for angels, "peruls" for pearls, and so on indefinitely.

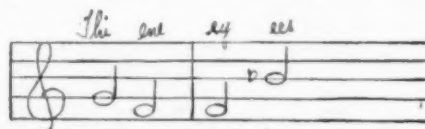
In words which have a compound vowel, like eyes, child, light, thou and others, the tendency is to make the first vowel short and the second one long, as



PRACTISING LABIALS  
SAYING "B" WITH LIPS

in eyes, which is often sung "ah-ee-es", and thou—"tha-oo-oo-oh", also light, "la-eeet", and others.

The invariable rule is to accent slightly and hold (if there is a hold) the first vowel, the second just to be indicated and quickly dropped. For instance, in eyes the vowel "i" is really a compound of ah and ee; the same is true of the word thine; therefore, in singing the phrase "thine eyes", as below, it is more



THINE EYES  
*Thah-ah-ew Ah-ah-ees*

VOICE EXERCISE NO. 10



THE CORRECT POSITION FOR SINGING

On any high tone which is rightfully yours, you can, if your voice is liberated and perfectly placed, sing any word in the English language with a singing tone and not a screech. One of the reasons why English is considered hard to sing is because of sloppy diction. Correctly used, it is a beautiful language which lends itself freely to singing. The trouble with the average singer is the lack of attention and study given to the words and their construction. The consonants are practically ignored by many. You will hear singers say "luh" for love, "wile" for wild, "gih" for give, etc., *ad infinitum*. Even the vowels are treated in a slipshod manner, and we have "rosis" for roses, "ainjuls"

frequently than not sung as it is written above the staff. Instead, the first half of the compound vowel of the word "thine", i.e., "thah", must be held through G and F (perfectly connected), and the second half, the "ee", just suggested and brought in at the finish with a consonant which should be crisp. The same rule holds in the word eyes. Do not let the final s in eyes finish with a hiss, but give it more of a z sound.

In the second exercise, "Thou my light", the words, as usually sung, are written above the staff: as they should be sung, below it. Carry the "ah" in "thou" clear through C and F, until ready to leave F, then just touch the "oo" lightly and quickly. With "my" hold the "ah" clear through E and F, and add the "ee" lightly and quickly just before leaving. The word "light" is sung in the same way; hold the "ah" the full four beats, and bring in the "ee" with a good crisp "t" just at the finish.

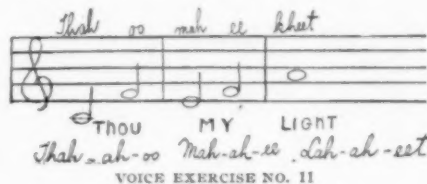


## HELPS FOR AMATEUR SINGERS

A Series of Monthly Talks

(Continued from page 90)

The rule is to hold the vowels, not the consonants, but to exaggerate the consonants to give them crispness, and clip them in either as an introduction or a finish to the word. Do not, however, linger on them or give them any time value.



All vowels, in singing, must have a greater broadness and roundness than in speaking, whereas most singers reverse this. They sing "oo" more like "oh", "oh" more like "aw", and so on, each degenerating into something less round. The vowels should be perfect. The round, full vowel makes a round full tone, and the flat, imperfect vowel the flat, imperfect tone.



PRACTISING DENTALS  
SAYING "D" WITH TONGUE AGAINST TEETH

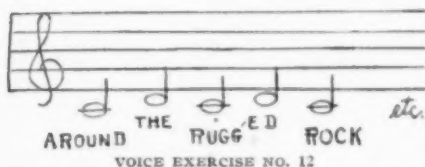
Practise the vowels separately on sustained tones, and listen to them carefully. Get them as nearly perfect as possible, and then sing "oo-oh-ah-ee" and try to carry the quality of the "oo" clear through to the "ee". You can do this by keeping the same mouth position all through and thinking "oo" while you are singing "oh", "ah", and "ee". Then practise on sustained tone the syllables "doh-doo-dah-day-dee", throwing out the syllable by making the "D" crisp and short. Practise the consonants as they used to be practised in the language classes in school; first, the labials, P, B, M, W, V and F, Fig. 1, giving them their full sound value; then the dentals, Fig. 2, T-th-S-Z-zh-D-th-sh and ch; then the palatals, K-G

and Y; and, lastly, the nasals, N, ng, and nk. Practise pronouncing words separately and distinctly. Arm, calm, palm, farm, ball, call, fall, flow, row, why, what, where, coo, do, who, seal, feel, peal, pity, pulp, paper, tent, post, posts, health, weight, nymph, strength, sect, shrine, blame, brave, blow, blest, buds, and, wasp, asp, alps, twelfth and tasks are all good practise, and you can probably think of others. Then try them in combinations—"twisters" we used to call them. Say them rapidly and distinctly, and with absolute accuracy. I will give a few examples, and if the reader knows of any others he can add to his facility by practising those, also. "Did you say a notion, or an ocean?"

"Bring me some ice, not some mice."  
"The old cold scold sold a school coal-scuttle."  
"He said chaste stars, not chased tars."  
"Sheba Seth Sherman sharpened his shears and sheared some sheep."  
"Amidst the mists he thrust his fists against the posts."  
"Around the rugged rocks the ragged rascal ran."

"Sara Shearer she sells sea-shells." And do not forget the immortal Theophilus Thistle, the successful thistle-sifter.

When you can say these without tripping, then sing them in a chanting monotone as rapidly as you can; then try two tones up and down as per Voice Exercise No. 12:



This all sounds rather foolish and unimportant, but it is a most valuable aid in helping one to speak and sing distinctly.

Incidentally, I wish to say to every singer, watch your speaking voice, not only that the diction may be what it should be, but that the voice itself may be well modulated. If you continually force your speaking voice, you will be just so much longer in correcting the singing voice. The average speaking voice is much too high, and could with manifest benefit to the quality be lowered anywhere from two tones to a whole octave. Take the phrase "My native land", speak it as you ordinarily talk, and locate the keynote of your speaking voice on the piano, then repeat the words on that note; then lower it one tone, and repeat. Continue this until you have lowered your voice several tones. Practise this until you find your natural voice-level, which will be easy for your voice and pleasant to listen to. When you have found it, use it, and watch your voice to keep it from climbing.

The singer, after acquiring a perfect enunciation in speaking, will find that, in singing, the vowels occasionally have to

(Continued on page 97)

## BROWNIE No. 3

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3 1/4 x 4 1/4PRICE  
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Adjustable Dress Forms"

do away with all discomforts and disappointments in fitting, and render the work of dressmaking at once easy and satisfactory. This form can be adjusted to 50 different shapes and sizes; just raised or lowered also make longer and shorter at the waist line and form raised or lowered to suit any desired skirt length. Very easily adjusted, cannot get out of order, and will last a lifetime.

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Kills Rats, Mice and Roaches Instantly

A New Formula, Guaranteed to kill every time or money refunded. No mixing, no spreading—just press the tube—the paste will spread itself. Clean, simple and sure.

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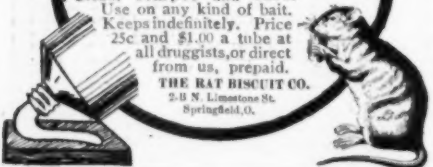
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## THE NEW CRÊPE-PAPER ROPE WORK

By FRANCES BIGELOW

ALL of us are artists at heart. We love the joy of creating something that our brain has conceived and our fingers can execute. We love to produce something from which we can stand apart and say, "I have done that"; whether we have made something original, recombined old forms into new, or only copied a beautiful model. Not all of us have the power or the skill in execution to practise

the great arts. For us there are the lesser ones, brought within the scope of everybody by mechanical aids. Chief among these is embroidery, with stenciling a close second. But no one form of decoration quite satisfies all the needs within the home or our differing tastes. Accordingly, we welcome every kind of art work by which we may make beautiful and useful things for our homes; and provide ourselves with an outlet for our creative impulses. Such is the new crêpe-paper rope work.

Rope and crêpe paper sound oddly diverse. One is associated with strength, and the other with frailty. Yet, out of the frailty of the latter comes the strength of the former, by the following simple device.

We are all familiar with crêpe paper. There is a new variety on the market now, a little softer and more flexible than the old kind. It is made especially for the rope work, and comes in all colors in the regular ten-cent rolls.

Now for making this roll into crêpe-paper rope half an inch in diameter, cut the roll into strips ten inches wide; for a quarter-inch diameter, five inches wide; for an eighth-inch diameter, two and a half inches wide. These widths make one strand; two strands twisted together make the rope.

Fasten one end in a drawer or tie to some object; then walk away with the other end, stretching it to its greatest possible length. Form a loop in the end of the crêpe and insert a pencil. Grasp the pencil at the lower end with the right hand and steady the strip of paper with the left hand, twist the pencil from you with a wrist motion until the crêpe is tight and firm. Do not let it slacken, but fasten the end to something, so that it will not untwist.

Twist a second strand in the same manner, and then, attaching both ends at the same point, twist the two strands together by turning the pencil in the oppo-

site direction (toward the left). Always turn the same way until the strands are combined. Then turn in the opposite direction. When finished, this rope is quite as strong as the ordinary twine.

Two people, one on each end, make a rope much more quickly and easily than one person can. As you twist, pull the crêpe gently so that no kinks will form.

The easiest and best way of all to make paper rope is by the aid of the sewing-machine. Fasten one end to the outside of the small wheel of the machine, one person operating the treadle, and the other holding the free end taut, even perhaps stretching it a bit, and folding the edges in.

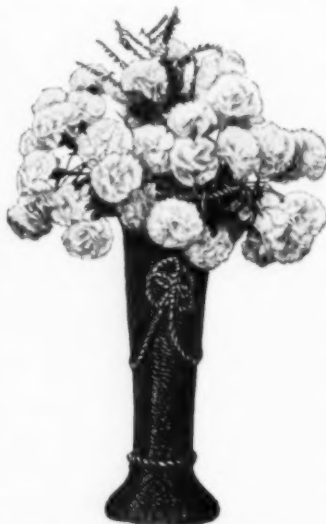
These directions presuppose that you want to make the rope for practise, or to obtain some unusual color combination. Otherwise, you can buy it already made up. It comes put up in hanks containing thirty-six feet, at fifteen cents for the small size. Almost all colors can be secured, and some of the more common combinations, such as red-white-and-blue.

"But," you protest, "why go to all this trouble to make the rope or even to buy it? What can we do with it?" Ah, therein lies the charm! Suppose you need a handkerchief-box to stand on your dressing-table. The kind you want costs \$2 in the shops. The alternative seems to be an empty candy-box. Crêpe-paper rope to the rescue! Get it in the coral tint to match your room. Use the box as foundation. Cover it with rope, shellac it and rejoice at the dainty and useful result. Or, you have a jar just the right size and shape for your garden flowers, but of ugly pottery. The rope, properly applied, will conceal all blemishes. Or, you need a scrap-basket for the living-room, and those of Japanese wicker are too costly; or you want jardinières for your potted plants, or a standing basket for your sewing materials, or appropriate favors or mats for a luncheon party, or a tray for afternoon tea, or baskets for gifts, or lamp-

shades, or a stand for the piano lamp, or—but why try to mention all the uses? They are limited only by one's ingenuity.

The process is simple. First, you must have your form. This may be a box, as has been suggested, or anything else that you possess that is strong and has a surface to which paste will adhere. Or, you can make the form yourself from

(Continued on page 93)



VERY ATTRACTIVE VASES CAN BE  
MADE FROM THE CRÊPE-  
PAPER ROPE



A USEFUL BASKET FOR  
FRUIT OR SANDWICHES



When  
you pur-  
chase silk  
gloves  
**LOOK IN THE HEM**  
If you find the  
words

*"Niagara Maid"*

"merely ask for your size and  
BUY." The guarantee ticket in  
every pair protects you.

Colors are correct to a dot.  
Finger tips are double.

"NIAGARA" process insures a  
pure silk fabric with wear that is  
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Ask your dealer. If he can't  
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NORTH TONAWANDA, N. Y.

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On

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**Highest Quality**



**25c**

**Our Guarantee**

Prove it at our Cost. We assert that  
25c. is the top limit for real value in any  
Powder; if any one knows how to make  
it, we do.

Buy, for 25c. a box of Freeman's—use half, if it  
does not suit, or you don't think it the equal of any  
50c. or \$1.00 Powder you ever used, return the balance  
to your dealer and get all your money back.

As a special inducement to test it, our purse puff with  
one week's supply of Powder will be sent if you send us  
the gold seal inside the box and 10c for postage and  
packing. The puff alone is worth 25c. Samples sent.  
**Freeman Perfume Co., Dept. 59, Cincinnati, O.**

**A BIG MONEY MAKER FOR AGENTS**



**Finol**

The instantaneous  
home mender  
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practical uses.

Simply heat the article to be mended  
over a candle, lamp or gas flame—apply  
Finol and you can make immediate repairs  
of anything of metal. Finol is a tre-  
mendous money-saver to those who know  
its uses. It sells on sight. Easy to dem-  
onstrate; easier to repeat orders. Send 10c.  
at once for sample and agent's proposition.  
Men and women everywhere are making big money—so  
can you.  
**HESS & SON, 1031 Chestnut St., Philadelphia.**  
Hamilton Coupon in Every Package.

## THE NEW CRÉPE-PAPER ROPE WORK

(Continued from page 92)

lightweight mat stock, which is like  
cardboard, only much easier to handle  
without breaking. There are patterns  
that may be bought already cut, for  
all sorts of objects, and in all styles and  
sizes. But, of course, it's much better to  
buy the mat stock and fashion your own  
design. With just a little effort, you can  
make really beautiful models. To fasten  
the form pieces together, you use a cloth  
adhesive tape much like a passe-partout  
binding. Next, line the inside with crépe  
paper, fitting the pieces carefully and turn-  
ing the edges over the outside. Secure



A PRETTY BASKET TO HOLD A RECEPTACLE  
FOR FLOWERS

A BASKET IN  
THE MAKING



the lining in its place with library or art  
paste. Now apply a good coat of this  
paste to the outside of the form and cover  
with crépe paper of the same color as the  
rope. The form is completed. Now,  
starting at the bottom, glue the rope round  
and round the form until it is covered.  
The ends are tucked and glued under. Use  
a liquid fish glue, not a paste. When it is  
finished, apply two coats of shellac. This  
makes it waterproof, dustproof, and gives  
it durability and the fine finish of wicker  
ware. The first coat should be applied  
freely and allowed to dry thoroughly be-  
fore applying the second coat. White  
shellac is colorless and may be used on  
all delicate work. Orange shellac darkens  
the color of the rope, but is rich in effect,  
especially when used on reds, greens and  
browns. Buy the extra heavy shellac, us-  
ing one pound to one quart of wood al-  
cohol. Use a soft brush and go over the  
object carefully, following the strands of  
the rope and reaching all the corners.

IN MAKING baskets, their beauty often  
depends largely upon the handle. You  
can make it square or round, high or low,  
straight or curved, as you will. No. 12  
twine twisted in the strip of crépe paper  
as you make the rope strengthens it with-  
out adding anything to its weight. Wire  
inserted in the same way gives a stiffness  
that will allow the handle to be bent into  
any fancy shape. For large baskets, heavy  
copper wire is used. Sometimes, the wire  
is simply wound with broad pieces of  
crépe; sometimes two wires are used, with  
a lacing of fine rope-paper between. Again  
heavy braiding forms the handle; or  
twists of the heaviest rope with wire con-  
cealed between are chosen. The handles  
are fastened to the baskets by strong wire  
run through the form back and forth.  
Twist twine with the wire used in fasten-  
ing the handle to the basket, and tie it for  
greater security. Ornaments of rope-paper  
may be pasted on to conceal the joining.



## Good-bye Old Hook and Eye

TO-DAY'S fashions demand  
the Koh-i-noor Dress Fast-  
ener—you must have it or be  
out of style. Koh-i-noor adds to  
the fit and appearance of waists,  
dresses, skirts, collars, sleeves, etc.  
It can't come unfastened, always  
lies flat and smooth, never gaps or  
bulges, has no points to catch on  
lace or hair. It saves time, temper  
and eye-strain; can't rust or pull  
off in the wringer. *You can sew  
it on any way you like—no  
special directions necessary.*



KOH-I-NOOR is the imported  
Dress Fastener that all Eu-  
rope uses. Fashion masters  
such as Paquin, Redfern, Worth,  
etc., adopted it on sight. Modistes,  
tailors and ready-to-wear manu-  
facturers of this country are all  
saying "Good-bye, old hook and  
eye." Get Koh-i-noor in your  
new garments—it means better  
looks, wear and satisfaction. Look  
for the letters K. I. N.—none other  
contains the Waldespring, the pat-  
ented part necessary for security.  
At the notion counter 10c a card of 12

Write us name of your dealer and we'll  
send you our Premium Book, showing gifts  
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**Waldes & Co., Makers, 136 Fifth Av., N. Y.**  
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## Handmade Crochet Collars

These dainty Crochet Blows and Collars de-  
light any woman. They are hand made and  
of charming new designs. You'd never  
think they could cost so little.  
No. 579 Robespierre Collar . 75c  
No. 600 Crochet Stock Collar 60c  
No. 153-A Crochet Bow . 54c  
Our new Spring Catalogue shows a wonder-  
ful variety of imported designs in handmade  
Jabots and Collars, at 25c up to \$28.  
Write them D for your Copy.  
**Yama Co., 104 5th Ave., New York, N. Y.**





DeBevoise  
Brassiere

**Whatever Your Figure—**  
whether slender, medium or stout  
there is a DeBevoise style that will improve your  
lines and make your corset and gown fit you more  
stylishly and becomingly. Worn in place of a  
corset-cover, the DeBevoise does all that a corset-  
cover can do and much more.

Nothing else for over-the-corset wear can give  
you such beautiful contour, such stylish poise,  
such a perfect-fitting and effective foundation  
for your gowns as the

**DeBevoise**  
(Pronounced "debb-e-voice")

The shaping of the DeBevoise is faultless. "The  
fit made the DeBevoise famous." Snugly com-  
fortable and thoroughly hygienic. The DeBevoise  
was the original—the pioneer Brassiere. Today it  
is the standard of the world, the perfected product  
of the cleverest Brassiere experts.

**Over 150 Styles—50c to \$25.00 each**

A style for every occasion—street, afternoon  
and evening wear. Made in all materials, Batiste,  
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Net. Sizes 32 to 48.

**All Good Stores Sell the DeBevoise**

When you buy don't say just Brassiere, say  
DeBevoise and look for the label.

Write for 1913 Style Book. It's Free.

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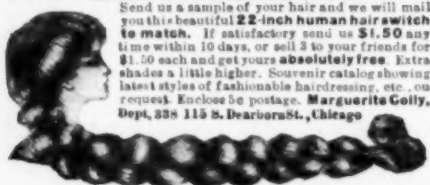


MEDIUM



SLENDER

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to match. If satisfactory send us \$1.50 any  
time within 10 days, or sell it to your friends for  
\$1.50 each and get yours absolutely free. Extra  
shades a little higher. Souvenir catalog showing  
latest styles of fashionable hairdressing, etc., on  
request. Enclose 5c postage. **Marguerite Golly,**  
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**8,000 Dean Lockstitched APRONS**

**TEN CENTS EACH** Send us name of  
your dealer (who  
should keep Dean Lockstitched Aprons and Rompers)  
and 10c., and we will send you an embroidered  
ruffled apron, 10c. is for packing and postage only.  
**T. E. W. H. DEAN CO.,** 100 Everett Building, New York City.  
Dealers write for particulars—A thousand styles

## WHAT GOOD FORM DEMANDS

A Department Devoted to Good Manners and Social Usages

Conducted by VIRGINIA RANDOLPH

IT IS odd that so simple a matter as go-  
ing to see one's friends should have  
become invested with all the formalities  
that surround our system of calling.  
Yet these formalities, which have arisen



from various ex-  
igencies, are quite  
simple to follow when  
one knows them, and  
are often a matter of  
convenience. To know  
that one knows them  
is the essential thing,  
as this knowledge at  
once banishes that  
fear of making a  
blunder which occa-  
sions nine-tenths of  
the embarrassment or  
self-consciousness with which we have to  
cope.

Patty was somewhat oppressed by this  
fear as she started off with her mother  
one afternoon to make a round of calls.  
She wore a natty spring suit with hat to  
match, white kid gloves and dress shoes.  
In her card case was tucked a tiny glove  
handkerchief, some coins, and her cards.  
They were engraved in script, with her  
name only, "Miss Patty Livingstone".  
Had she been the eldest daughter, her  
Christian name would have been omitted,  
as it was on Big Sister's cards. Her  
mother's cards were a trifle larger than  
Patty's, and besides being engraved with  
her name, "Mrs. Herbert A. Livingstone",  
had also her address in the lower right-  
hand corner, and in the left, "Wednes-  
days", which was her day at home. Of  
course, her friends always tried to call  
upon her on that day, when they were  
sure of finding her not only at home but  
also at leisure to receive them.

AS DINNER calls must always be paid  
within a fortnight after the event,  
Patty and her mother went first to see  
Mrs. Ellsworth, Margaret's mother, who  
had invited Patty to dinner the week  
before. Patty placed two of her cards  
on the tray the maid offered them, one for  
Mrs. Ellsworth and one for Margaret.  
Her mother left one of her own cards and  
one of Mr. Livingstone's for Mrs. Ells-  
worth and one of Mr. Livingstone's for  
Mr. Ellsworth. Some  
people do not approve  
of leaving a man's  
cards when he has not  
really called, but  
others maintain that  
it is business which  
prevents him from  
doing so, and that it  
is proper that his wife  
should leave his cards  
as an evidence of his  
interest in the friend-  
ship. Society has ac-  
cepted the latter standard. Mrs. Ells-  
worth being out, Margaret received the  
guests, and they chatted cosily in the  
library for about fifteen minutes. After-  
ward, Mrs. Livingstone commented upon  
the dignity and graciousness with which

Margaret had greeted them, offering  
chairs, and suggesting topics of conver-  
sation that would be of as much interest  
to the older woman as to the girls them-  
selves.

There were evidences of had manage-  
ment at the next home they visited, for  
the servant had not been instructed what  
to tell possible guests. Instead, she  
ushered them confusedly into the parlor,  
where they were left to wait while she  
took their names upstairs. After a time,  
she returned, saying that her mistress  
was very busy and begged to be excused.  
Naturally, they felt a little resentment,  
which could easily have been avoided had  
the servant been told beforehand to give  
that same message immediately to all  
callers without consulting her mistress.

NEXT came the minister's house, and  
here they received the warmest kind  
of a welcome from a cheery little lady who  
took them right into a  
big, sunny living-  
room, where Patty  
had a beautiful romp  
with the babies, and  
Mrs. Livingstone  
helped make decora-  
tions for the church  
bazaar. They both  
enjoyed that call be-  
cause of the genuine  
friendliness it evoked.  
They placed their  
cards upon the hall  
table with real regret at having to leave.

They stopped at another friend's out  
of courtesy to a guest there, a well-known  
miniature painter from the city. Each of  
them placed upon the maid's tray a card  
for her, although they had never met her,  
as well as one, each, for their friend. And  
in asking the maid if their friend was at  
home, they also inquired for the guest by  
name. She came down with the hostess,  
a splendid-looking, well-poised young  
woman, in a most artistic gown. Patty  
felt quite overawed by her until she con-  
fessed, with charming frankness, that she  
was often so much embarrassed that her  
heart beat "right out of the top of her  
head". Patty could scarcely believe this  
of any one who had had so much ex-  
perience, and who had even been pre-  
sented at court. But after they talked  
more about shyness, she began to believe  
that everyone felt it at times, as she did,  
and that, just because of that, she should  
be able to help others forget a similar dis-  
comfort. In the interest of this discovery  
her own shyness was forgotten.

*Editor's Note.*—All of us have been  
placed at times in some unfamiliar situa-  
tion which has embarrassed or confused  
us. "What should I do?" we ask our-  
selves, and this department is planned to  
answer that question for our readers.  
Miss Randolph will be glad to reply in this  
column, or personally, to all questions  
which have to do with social usages. If a  
reply by mail is desired, a stamped, self-  
addressed envelope should be enclosed.



"Knit To Fit Without A Seam"



**BURSON**  
Fashioned Hose

NO WOMAN, however particular, could expect better fitting stockings. The secret Burson process of knitting shapes the foot, narrows the ankle and widens the leg without seams, or without pressing and stretching. The result is comfortable, lasting, snug-fitting stockings. Burson Fashioned Hose fit as perfectly the last time you wear them as the first. A trial will prove their worth.

Cotton Lisle Mercerised  
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The hook and eye that is easiest to sew on.  
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**Giant Chemical Co., Philadelphia**

## WALL-PAPER POINTS

(Continued from page 69)

correct. The fabric effects, notably the denims, which come from nine cents up, are very satisfactory. Besides the Japanese grasscloths which fade very little, and the oatmeal papers, there are the German *Holtzmeltz*, also fast colors, and designed to take the place of the popular cartridge-papers, which did fade. The "jasper stripe" which comes at fourteen cents up is a satisfactory design. In more expensive papers there are satin-striped and moiré effects. The tapestry papers are just now very popular.

The chief expense of the new paper comes very largely in the labor of putting it on the walls. And yet this is not a very laborious process. The woman with a true eye can easily do it herself. She will need only a couple of saw-horses, a pail of paste, a couple of brushes, and a pair of scissors. Two long boards should be laid on the saw-horses, the wall carefully measured, and the paper cut into the desired lengths. The ceiling can, of course, be measured by the floor, but it is the difficult part of the room to cover.

The first step is not to measure the paper or make the paste, but to see that the chimneys are clean. It is always well to delay the papering until the furnace or stoves are out of commission for the summer. The chimneys should then be cleaned, lest a sudden storm cover the clean walls with soot.

The old paper should be liberally wet with warm water, which must be allowed to "soak in". The wall can then be cleaned with a scraping-knife. When the wall is quite dry, the new paper may be applied with a paste made from a good grade of rye or wheat flour mixed with cold water to the consistency of dough. To each quart of flour a tablespoonful of powdered alum should then be added, and all lumps carefully stirred out. The alum must be omitted on silk or damask papers.

Boiling water should then be poured on the dough until it is thoroughly cooked, and the consistency of paste. It may then be allowed to cool, and thinned with cold water as desired. A wide brush will apply it evenly to a strip of paper laid on the boards, and a second dry brush will press it, down smoothly on the wall. The first strip may be put in a corner, where it is reasonably sure to be straight. A string with a weight attached, held in the hand at the ceiling, will show any deviations from the perpendicular.

When the walls have never been prepared before, the problem is somewhat different. New houses are seldom papered until seven or eight months after they are built, in order that the walls may dry and "settle". As the paper will not stick easily to these walls, size must be used. For this sizing, dissolve one pound of ground glue in an ordinary bucket of hot water. It must be used lukewarm. For pearl-ash, used in preparing kitchen walls for painting, a half-pound of washing-soda, or sal-soda, should be dissolved in a gallon of water. These are standard receipts in use by all paper-hangers. An excellent effect may be obtained by first covering new walls with lining paper. When this is used the size may be omitted.



## Cawston Special Ostrich Plume #17 \$3.75

Here is a \$3.75 Cawston Ostrich Plume just as it will appear on your hat. It is 17 inches long, of rich beauty, and of Standard Cawston quality, trademarked and guaranteed for a year against defects.

We can now offer this plume at \$3.75 because of our increased facilities. We have never before offered a 17-inch plume for less than \$6.00.

The time has come when you should get Cawston Plumes to be sure of lasting beauty and quality. The Cawston trademark and guarantee protect you. We are discarding thousands of plumes to live up to our guarantee to you.

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Our repair factories produce wonderful results by redyeing, securing, adding new stock, creating new shapes. On the hat shown above you see an ostrich feather band which we made up, at small cost, from old feathers. Mail us your old plumes and we will estimate the repair cost.

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Send for it at once. Learn how to trim your hat with Cawston Plumes like the many latest French model hats illustrated in this beautiful, free portfolio. When ordering, send draft, post-office or express money order to Cawston Ostrich Farm at the nearest address to you.

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FROM THE MILL

Buy at manufacturers' prices. BIG SAVING

000 satisfied customers. *Regal Rugs*, 6 x 9, reversible, all-wool finish, \$3.75.  
*Brussels Rugs*, 9 x 12, \$3.60. Splendid grade *Brussels Rug*, 9 x 12, \$3.75. *Invincible Velvets*, 9 x 12, \$16. *Assinators*, 9 x 12, \$16.00. *Loose Curtains*, 45c per pair and up. *Tapestry Curtains*, *Wilton Rugs*, *Linoleum* and *Furniture* at mill prices. Write for big New Illustrated Catalog No. 15, showing designs in colors. Sent FREE.

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**HANDY CLOTHES SPRINKLER**

Insures even dampening. Brass nickel plated. Saves labor. Lasts a lifetime. Postpaid, 25 cents. Agents wanted.

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# WICKES

## Oak Refrigerator

Opal Glass  
Lined  
**\$31.75**

Direct from factory to user

Here's lifetime refrigerator service and satisfaction for only \$31.75! A genuine "WICKES," made of Solid Oak and lined throughout with beautiful, sanitary OPAL GLASS, 7-16 in. thick. "Better than marble."

A splendid example of the fine cabinet work for which The Brunswick-Balke-Collender Company has been famous for over half a century. At the factory price, this model costs you no more than an ordinary "enameled" refrigerator.

Tile Exterior, German-Silver Trimmed. \$45  
same size Refrigerator, specially priced

We also make Refrigerators from \$16 upwards.

### Investigate the Wonders of Double Refrigeration

The Wickes Model 230, at the factory price of \$31.75, is not only a great bargain, but the Wickes principle, which gives double refrigeration from every pound of ice, means amazing economy in ice bills. Investigation will prove it. Money refunded if the WICKES is not exactly as represented.

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Branches in all principal cities. (Established Over 60 Years.)



Measurements: Height, 45 in.  
Width, 36 in. Depth, 21 in.  
Ice Capacity, 100 pounds.



It sizes to fit the top of any oil, gasoline or gas stove.

### The glass door shows

how your baking or roasting is getting along

No more guesswork. No more lost heat—no jarring and chilling of foods from opening the oven door. 400,000 women now bake and roast everything in the Boss Glass Door Oven.

The Boss bakes uniformly top and bottom; heats in 2 minutes, the asbestos lining keeping all the heat inside. Glass guaranteed not to "steam up" nor break from heat on every genuine Boss Oven stamped "BOSS."

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It shows the various styles of Boss Ovens—gives many new recipes, cooking and serving helps. The Huenefeld Co., 1401 Straight St., Cincinnati, O.

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If your dealer cannot supply you we will tell you who can. Write us.

**BOSS GLASS DOOR OVEN**



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Remove freckles your skin. Simple, marvelous method. Send your name and get this new book, also other beauty information. All post-paid free. Write today. Harwood Laboratories, Dept. 1119 Aurora, Ill.

## ONE USE FOR A WINDOW-SHADE

As Discovered by a Clever Woman

An Echo of Our Rag-Bag Contest

**P**ESSIMISTS may deny that women have inventive genius, but no one who read and marveled over the hundreds of shrewd devices suggested by our Rag-Bag contestants could ever doubt their ingenuity in making old things over into new.

Did you ever hear of a little girl's frock, a charming, dainty white linen frock, such as draws longing eyes toward the windows of select and unspeakably high-priced shops, made out of—a window-shade? A soiled and worn window-shade, at that, with frayed hems and accumulated griminess of finger-prints, iron rust, stains from rain and insects, and even blood-spots from a cut finger.

Wouldn't any ordinary person shake her head in despair over such an object and consign it to the rubbish heap? Not so the Clever Lady, who saw in it a means for entering our Rag-Bag Contest. She converted it into the dress we illustrate, at a cost of scarcely a cent. As for time and pains, one would be willing to take considerable of each to secure such a result as met our eyes when we opened the box containing that frock. This is how she did it.



THIS DRESS WAS MADE FROM AN OLD WINDOW-SHADE BY MRS. CHARLES E. MEADE, OF STANFORDVILLE, NEW YORK, WINNER OF THE FIRST PRIZE OF \$25.00 IN OUR RAG-BAG CONTEST.

**F**IRST, of course, the shade had to come off its roller and have the hems ripped out. The soiled, stiff, coarse-looking piece of goods was a problem, yet the Clever Lady possessed sufficient imagination to see in it the soft, white glossy linen from which she could fashion the much-desired garment for her daughter. If only we all possessed the necessary imagination to glimpse the possibilities in the means at hand! Instead, most of us shrug our shoulders hopelessly over their apparent inadequacy, while others lack the perseverance to push through their ideas. Imagination plus Perseverance—foundation-stones of achievement! The Clever Lady possesses them; we can all cultivate them.

She took that battered remnant of a shade and soaked it for several hours in warm, soapy water, till it was reduced to a sticky, dirty pulp. Then she transferred it to a kettle of warm water in which a goodly quantity of washing-powder had been dissolved. Slowly it came to a boil, and a suspicion of whiteness began to appear. She removed it, still dripping with the soapy water, and hung it on the line to remain in the sun and air for the rest of

the day. As a result of this first boiling and bleaching, only the blood-stains and iron-rust remained, with a slight streaking from the water.

This process of boiling and bleaching was repeated twice, and the goods looked less and less like a shade, and more and more like a respectable piece of linen. Then it hung out all night in the dew, and the next day the sun beat down upon it for the final whitening, until every stain had vanished; after which it was rinsed and dried and ironed, and, behold, the old shade had become a piece of goods fit to adorn the small daughter.

Here was the mischievous opportunity to degenerate into the commonplace and produce just such an ordinary sort of frock as anybody's daughter might wear. One might even have spent good money to slash up stupid trimmings for it. Not so the Clever Lady! She regarded her material. She knew that real trimming must be an integral part of the garment, not merely an appendage to show that one can have trimming. With her shears she fashioned the two-piece frock we have illustrated, slightly shaped in at the waist, with the fulness held loosely in place by a belt—the daintiest garment imaginable.

**T**O AVOID the awkward opening down the back, she left the shoulder-seams open, so that the frock could be slipped on over the head of the small wearer. Those seams were the basis of the trimming scheme. The Clever Lady buttonholed them their entire length and continued this finish around the bottom of the sleeves. Buttons and buttonholes closed the shoulder-seams and the pearly sheen of the former added a desired touch of brightness.

The little round neck was also buttonholed, and then a tiny floral transfer design was worked out beneath in eyelets and satin stitch to give a dainty yoke effect. Just this touch of hand embroidery, in itself, would have cost several dollars in the shops; the Clever Lady paid only a few cents for the transfer pattern and the floss. From a left-over piece of the window-shade, she next made a pair of bloomers to wear beneath the short skirt, thus obviating the necessity of starched petticoats, and when the metamorphosis was complete, the dainty frock showed no trace of its humble origin.





(Photograph by Marion Harris Sell)

### Mashed Potatoes Served In Guernsey

—a dish that will tempt even the poorest appetite! Put some freshly mashed potatoes in a Guernsey Baking Dish with a big lump of yellow butter on top, and place in a hot oven until brown. Then —serve steaming hot with the butter still sizzling on a delicious brown crust that melts in your mouth.

Try this tonight; it tastes so good. And the rich brown finish of Guernsey puts the finishing touch to shining silver and snowy linen.

Send six cents in stamps for Guernsey Cook Book; all about casserole cooking and many delicious recipes.

THE GUERNSEY EARTHENWARE CO.  
28-C East End St., Cambridge, O.

## Guernsey

Earthenware

Guernsey is for sale at most good stores. Look on the bottom of every piece for the "Trade" mark that introduced the Casserole to America.

### "A SNAPPY SEASONING!"



## LEA & PERRINS' SAUCE

THE ORIGINAL WORCESTERSHIRE

Nearly all the courses in a dinner are delightfully flavored by using a Teaspoonful of Lea & Perrins' Sauce.

Sharpens the appetite for Roasts, Chops, Steaks, Game, Fish, Soups, Salads, Gravies, etc.

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SHADE ROLLERS

Original and unequalled. Wood or tin rollers. "Improved" requires no tacks. Inventor's signature on genuine.

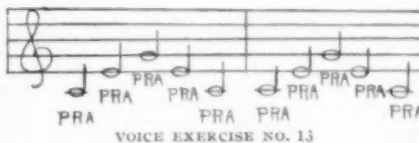
Stewart Hartshorn

## HELPS FOR AMATEUR SINGERS

A Monthly Department

(Continued from page 91)

be modified. The vocal organs are so constructed that a perfectly pronounced vowel will sound pinched on the high tones, and not at all like the vowel should. We frequently modify the vowel therefore with the syllable "uh", which is more open and more easily pronounced, but will sound like the perfect vowel. It is on the same principle that an artist who combines his colors so that he gives with his brush a perfect representation of a tree is a greater artist than the one who exactly matches the paints to a leaf and paints his tree that color. I give below an exercise which will assist in making the tongue flexible and help this matter of enunciation.



Roll the "r" in the "pra" each time with a trilling sound and a tripping motion of the tip of the tongue; this is for tongue facility; in singing, the "r" should be articulated, but not rolled except where it is done for dramatic effect.

From the beginning the pupil should strive for beauty of tone for even "vocalizes" can be sung with limpid sweetness. There is no excuse for the discordant sounds which issue from some of our vocal studios. We often hear the comment that taking singing lessons has impaired the natural beauty of a certain person's voice. This would not be if the pupil and teacher were interested primarily in the production of a musical voice.

Each pupil must be taught according to her individual needs, and the needs of any two may differ so widely that they should receive entirely different treatment. The teacher who sticks too closely to one beaten path in handling her pupils will not achieve for them the best results. She must use common-sense and judgment in varying and changing her methods. The same principle applies to the amateur singer who is trying to work out her problems for herself. So, in following the exercises given in these articles, if any of them do not produce for you, from month to month, the results looked for, write and tell me just how you have attempted to carry them out and what the results have been, and I will be glad to help you adjust them to your individual needs.

*Editor's Note.*—In every city, town and village there are young girls and music-loving women who lack the aid of a teacher, yet long to be able to sing. This monthly department is planned to help realize that longing. It does not aim to take the place of a master, but rather to fill the part of friend and adviser to those who find no master at hand. Miss Houston will gladly answer any questions relating to the development of the voice, either in these columns, or by mail, if you will write to her, care of McCall's Magazine, and enclose a stamped, self-addressed envelope.



"For  
your  
use the  
year  
round"

—Jack Towle

### Here's the Recipe

for the genuine old-fashioned doughnuts they always eat with new maple syrup in "sugarin' time", back in Vermont:

#### RECIPE No. 4

##### Plain Doughnuts.

2 cups flour  
2 teaspoons baking powder  
1 scant teaspoon salt  
1 teaspoon butter  
Sweet Milk.

Sift flour, baking powder and salt together into mixing bowl. Rub in butter with finger tips and stir in milk to make a dough as soft as can be handled (about 2.3 of a cup). Pin out upon floured board, roll into strip 3 inches wide and 1/2 inch thick. Cut off strips 3-4 inch wide, roll them on the board to lengthen them, twist and fry in deep fat until a light brown. Dust lightly with powdered sugar and serve at once.

Just delicious, any time. This is one of many delightful dishes to be served with

## TOWLE'S LOG CABIN SYRUP

There's no syrup to compare with Log Cabin for every use, the year around. Order from your Grocer, TODAY.

Let me send you a FREE Book full of fine recipes. Send 2 cents for postage and address your letter to me—Jack Towle—care of

Towle Maple Products Co.

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## YACHT CLUB SALAD DRESSING

Adds the finishing touch to a dainty luncheon or the most gorgeous

dinner. An incomparable dressing for any salad—for fresh lettuce, tomatoes, cucumbers, onions, cabbage, celery, beets, cold slaw, cold beans or peas—for meats, fish—for eggs or cheese dish, etc. Many uses—many reasons for using.

Write for Free Recipe Book.

*Fildesley & Co.*

160 N. Market St., Chicago, Ill.

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The whole family rejoice when it's served as a dessert.

Tasty, delicious, pure, nutritious.

It's the best food for children and invalids.

10 desserts 10 cents (tablets)

At your druggist or grocer



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The youthful craving for "sweets" is agreeably satisfied by Necco and Hub Wafers. Let your children eat them. A whole package of these dainty disks won't hurt you. Being made in the cleanest candy kitchens in the country,

## Necco and Hub Wafers

are pure, wholesome and fresh. The good old-fashioned flavors—Peppermint, Wintergreen, Chocolate, Sassafras, Clove, Cinnamon, Licorice, Lime and Lemon—are just the kind to suit every youngster's taste.



Look for the seal of "Necco Sweets" A guarantee of Quality.

THE NEW ENGLAND CONFECTIONERY CO.  
Boston, Mass.



## SOME STRAWBERRY DESSERTS

By AGNES ATHOL

THE big cultivated strawberries will be available before you find the sweeter wild ones in the fields. Of course, if you live in the city you can get strawberries practically the year around; but not until they actually ripen out of doors do you get that perfection of flavor that the epicure demands.

If you were living in England in strawberry season, you would not think of serving them in any way except with Devonshire cream. The large luscious berries would be washed, but sent to the table with the hulls on; for each person at table there would be a little individual brown pot of the Devonshire cream, and after you had helped yourself to berries and a generous amount of powdered sugar in which to dip the strawberries, holding them by the hulls, you would put a little of the cream on your plate and dip the berries in that. In this country Devonshire cream is seldom made for sale; but you can make it yourself if you have the time and the milk.

**TO MAKE DEVONSHIRE CREAM.**—Put four quarts of milk into a shallow pan to stand over-night. The next day heat it very slowly almost to the boiling-point. Do not actually boil. Stand in a cool place to allow the cream to rise. Skim carefully and keep the resultant Devonshire cream in the ice-box.

Were one in France during strawberry season, the chances are that the berries would come to the table after standing two hours in a claret sauce. Here is the way the same is made.

**CLARET SAUCE.**—Boil one cupful and a half of sugar with half a cupful of water for about ten minutes, or until slightly thickened; add three-quarters of a cupful of claret, and cool. Hull large perfect berries and pour the sauce over them at least two hours before serving. For those who do not use claret, grape-juice is an excellent substitute. It does not require quite so much syrup for sweetening.

The word "cocktail" has crept into our bills of fare to indicate a fruit mixture served before the soup at a formal luncheon or dinner. No liquor is necessary to make a dainty appetizer of this kind.

**STRAWBERRY COCKTAIL.**—Use individual punch glasses. Into each one slice five or six strawberries, cover with the juice of an orange, sprinkle with powdered sugar, and at the last minute add a tablespoonful of shaved ice. Set in place at each cover on a serving plate before announcing the meal.

If the month of May comes in unusually warm, there will be days when even the best box of berries will grow soft and wilted without actually spoiling. Instead of sending such unsatisfactory fruit to the table to be eaten uncooked, look it over carefully and stew the best of the berries in sugar and water, in the proportion of one cupful of sugar to one cup-

(Continued on page 99)



"I'm glad we always have

## MENTHOLATUM

in the house"

Quickly relieves

CUTS-BURNS-BRUISES

Sold by all Druggists  
25 and 50¢ a jar

**FREE OFFER:** To anyone who has not used Mentholatum we will send a sample on request, or for ten cents in coin a large physician's size package. The Mentholatum Co. 135 Seneca Street Buffalo, N. Y.



## Stork Sheeting

WATERPROOF

Look for the Stork trade-mark along the selvage. Then you are sure of getting the guaranteed sheeting that remains soft and sound.

Stork Sheeting is made from a specially prepared material that does not dry out or deteriorate with age. It creates no perspiration, chafing or skin irritation. Durable and strong, Stork Sheeting gives long service, retaining its delightfully soft texture. You can cleanse it so successfully that it's always sweet, dainty and fresh.

Physicians and nurses enthusiastically recommend Stork Sheeting. It is used in hospitals everywhere.

36 in. wide, light or heavy \$1.00 a yard  
54 in. wide, heavy weight only 1.50 a yard

**GET THE GENUINE**—Look for the registered trade-mark. If your dealer hasn't Stork, don't risk a substitute—send direct to The Stork Co., Dept. 6-F, Boston, Mass.

Makers of Stork Shoes, Stork Pants, Etc.



## 10 DAYS FREE TRIAL

We ship on approval without a cent deposit, freight prepaid. **DON'T PAY A CENT** if you are not satisfied after using the bicycle 10 days.

**DO NOT BUY** a bicycle or a pair of tires from anyone at any price until you receive our latest art catalogs illustrating every kind of bicycle, and have learned our unheard-of prices and marvelous new offers.

**ONE CENT** is all it will cost you to write a postal and everything will be sent you free postpaid by return mail. You will get much valuable information. Do not wait, write it now.

**TIRES, Coaster - Brake rear wheels, lamps, sundries at half usual prices.**

**Mead Cycle Co., Dept. N26, Chicago**

## Wedding

Invitations, Announcements, Etc. 100 in script lettering, including two sets of envelopes, \$2.50. Write for samples. 100 Visiting Cards, 50¢.

C. OTT ENGRAVING CO., 1037 Chestnut St., Philadelphia, Pa.

## Your Baby

Should be Kept Warm with Soft "Non-Nettle"

WHITE FLANNELS

Tenseled Flannels cause irritation and suffering. Non-Nettle Flannels are made soft, smooth and long wearing without the ruinous tenseling process. Therefore, no irritating nettles, no weakening of yarn, and no disappointment after washing. (25¢ to \$1.00 a yd.) We sell direct to mothers. Beware of substitutes and imitations. "Non-Nettle" is stamped every half yard on selvage. We do not sell to dealers.

**Send for Free Sample Case**

and receive samples of Flannels, Antiseptic Diaper, Rubber Sheeting, complete lines of Baby White Goods, Dimities, Long Cloth, etc. Also illustrated catalogue showing 50 styles of White Embroidered Flannels, Infants' Outfits (\$5 up), Separate Garments, Rubber Goods, Baby Baskets, Bassinets, and hundreds of necessary articles for expectant mothers and the new baby. **No advertising on wrapper.**

For 25 CENTS we will include a complete set of modern Paper Patterns for baby's first wardrobe that would cost \$1.70 if bought separately. Write at once or save this advertisement.

The Lamson Bros. Co., 342 Summit St., Toledo, O.

## FREE TO MOTHERS!

Write today for our free book of instructions for mothers by Dr. Ellen Dean Wade. It tells how to keep the baby well and strong, also describes

**Glascock's Baby Walker**

Weak backs and bow-legs prevented. Baby amused and mother relieved of his care.

Write for this free book today.

Glascock Bros. Mfg. Co.

630 Avon Street Muncie, Ind.





## Manly Clothes for Manly Boys

Teach your boy to take pride in his appearance. It will mean much to him as he grows up.

**Distinctive Clothes for Your Boy**

Our catalogue will show you how to dress your boy well—and for little money. It illustrates and shows samples of fabrics of over 200 garments for Men and Boys. It also shows a full line of Caps, Belts, Shirts, Underwear, Hosiery, Neckties, Gloves, etc.

We manufacture and sell to you direct by mail and our prices are from one-third to one-half less than you would pay elsewhere. We employ no agents.

**Our Catalogue is Free Send for It Today**

With every request for our Catalogue we will send **Free a Boys' Fanta Fetter**, with the aid of which you can cut over old clothing for your boy.

**Boy's All-Wool Norfolk Suit, \$3.75**  
Special Charges Prepaid . . . .

1218. Boy's Norfolk Suit of Fancy Brown Cheviot. Novelty stripe pattern of gray and brown mixture with fine broken stripes of colored threads. Fabric all wool, strongly woven; will give splendid service. One of the most stylish effects shown this season. Coat has two box plaits, yoke, and all-around belt of same material. Albert serge lining, bottom facing, and shagreened fronts. Knickerbocker style, three pockets, riveted buttons, elastic waistband, taped seams. Fasten at knee with buckle and band of same material. An especially durable suit. Sizes, 8 to 17, \$3.75. Norfolk Suit, charges paid, \$3.75.

We pay transportation charges on all orders.

**C. V. BOLLER COMPANY**  
397 Bridge St., New York City  
The House for Men and Boys

This Suit, \$3.75

Your baby's dainty dresses will be prettier if adorned with the beautiful 14 k. gold filled

## VASSAR PINS

SET OF TWO—25 CENTS

These triumphs of the jeweler's art are not only of simple gracefulness but possess distinctive character and unusual beauty. Strong, sharp steel pins and safety clasps. Will not break, bend or accidentally open. Plain, beaded edge or engraved. Bright and Roman finish.

Three sizes:  $\frac{3}{4}$  in.,  $1\frac{1}{4}$  in., and  $1\frac{3}{4}$  in.

If your local dry goods dealer does not sell Vassar Pins, send us 25 cents and we will send direct to you.

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## SOME STRAWBERRY DESSERTS

(Continued from page 98)

ful of water to two cupfuls of fruit. Five minutes is long enough. Stewed strawberries prepared in this way may be served by themselves, or used as a sauce or flavoring as indicated in some of the following desserts.

**STRAWBERRY SNOW.**—Stewed strawberries will do. Beat the whites of three eggs to a stiff froth, then *slowly* beat in four tablespoonfuls of crushed stewed berries. Fresh fruit, crushed and sweetened, will not give as rich a flavor but may be improved by the addition of a few drops of lemon juice.

**STRAWBERRY BLANC-MANGE.**—Line a mold with firm large fresh strawberries, and fill with a cornstarch blanc-mange made as follows: One pint of milk, scalded; three level tablespoonfuls of cornstarch mixed with as much cold milk, stirred evenly into the hot milk and cooked till thick. Add two large tablespoonfuls of sugar, and half a teaspoonful of vanilla when removing from the fire. Use stewed strawberries in their own syrup as a sauce.

No receipts for strawberries would be complete without the ever-popular strawberry short-cake. In our house we prefer the regular old-fashioned biscuit kind, made in one large round piece and split through the middle; each layer is buttered lavishly, and the lower one is spread with crushed and sweetened berries, the best ones being reserved for the top. Whipped cream goes over and above all, crowned with a few of the largest strawberries. For those who like a sweet and more cake-like short-cake, here is another receipt.

**STRAWBERRY SHORT-CAKE.**—Mix and sift one pint of flour, one-half a teaspoonful of salt, three level teaspoonfuls of baking powder, and two tablespoonfuls of sugar. Rub in three tablespoonfuls of melted butter. Beat an egg without separating, and blend it with one cupful of milk. Stir this into the flour mixture. The dough should spread about half an inch thick in a shallow baking-pan. Bake in a hot oven twenty to thirty minutes. Split, spread butter and strawberries on each half, and put together. Sweet cream, plain or whipped, over the whole is the preferred sauce.

**Editor's Note.**—Questions in regard to preparing any of the dishes mentioned in this issue of the magazine will be cheerfully answered through the mail by our Cooking Editor, Mrs. Armstead, who will be glad, also, to supply suggestions for special menus, receipts for a desired cake, dessert, conserve or other product of the cooking-stove, and advice as to any cookery problems which may confront our readers, if a stamped, addressed envelope accompanies the inquiry. Mrs. Armstead cannot furnish receipts in large numbers on any one inquiry, but will always be glad to give in detail some one or two good tested receipts for whatever dishes are particularly desired, or to refer our readers to some issue of the magazine containing them.

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# MENUS FROM LEFT-OVERS

By ELIZABETH ARMSTEAD

NINE housekeepers out of ten find themselves confronted, on their daily inspection of the ice-box, with a discouraging collection of odds and ends of food which must be utilized before fresh new materials can conscientiously be purchased. The menus planned herewith are merely suggestions, as no two women are likely to find the same combination on hand. With the exception of fresh fruits and salad greens, every dish given is based on materials already cooked, and the intelligent housewife will not only make use of a soup from one group, a main course from another, and a dessert from a third, but will apply the various ideas to other left-overs she may have.

A few little hints may help the inexperienced housekeeper to save a great deal of valuable time. Careful study of the probable appetite and requirements of the family should result in deliberate rather than accidental left-overs; in other words, most of the contents of the ice-box should be remnants whose ultimate use was determined at the time of buying. Much time, fuel and extra material can be wasted trying to make

scraps palatable when their appearance is totally unanticipated and there is nothing ready to combine with them. But if a double portion of vegetables is prepared at one time, one-half may be reserved and reheated the next day in a cream sauce, or used, as most green vegetables will permit, for a luncheon salad. If potatoes are served every day, it is easy to boil three days' allowance at one time, and prepare them in three different ways.

When making white sauce, make an extra cupful and set it away in the ice-box. It will be useful to warm up something for lunch in a day or two. Make plenty of good brown gravy to serve with your roast meat, and keep part of it especially for the various forms in which the roast may reappear. It is a great help in the matter of dish-washing to have a number of the little brown-and-white baking-dishes on hand of a size suited to your family. Instead of soiling several extra dishes and saucepans putting remnants away in the refrigerator, taking them out

to mince or slice or look over, and finally warming them up, try preparing the left-overs for their next appearance, when they come from the table, putting them directly into the baking-dish from the original platter upon which they were served. Cover with a lid or paraffin paper, and when you want to get a meal in a hurry all you will have to do is to add the seasonings and sauce. Baking is a more hygienic method of warming over than frying.

A use can be discovered for almost everything. Of course, the stock kettle receives the

bones, the bits of meat too small for a second serving, celery stalks, odds and ends of vegetables, and the water most vegetables are cooked in. Save even a tablespoonful of cereal and add it to a clear stock to give variety to your soups. Save cold rice; a cupful will make rice batter-cakes with flour, eggs and milk added, rice croquettes, or egg rice pudding.

Even such a problematic left-over as a cold fried egg can be chopped up and put into the soup kettle. Left-over soft-boiled eggs should be hard-boiled for twenty minutes, dropped in cold water to

keep the yolks from turning black, and made into "goldenrod", "creamed" or "deviled" eggs. If there is only one left-over egg, hard-boil it, just the same, and make the delicious salad dressing given below.

When you buy lettuce, plan to use the tender inside leaves first, either alone or with sliced tomatoes, cucumbers or other salad accessories. Wash the outside leaves carefully, tear off any brown spots, and they will do nicely for the egg salad.

The seasonings play an important part in making left-overs easily into palatable and substantial dishes. A dash of Worcestershire sauce, a few drops of kitchen bouquet, a little cayenne pepper, curry, powdered mase, celery salt, paprika pepper, onion, garlic, parsley, cooking sherry, lemon and tomato, all enter at times into service. Practise will soon determine the family preference in flavoring.

Receipts follow for a number of dishes which I have found to be extremely

(Continued on page 101)



## Seven Dinners from Left-Over

- I  
Left-over Soup \*  
Chicken Patties \* Sweet Potato Croquettes \*  
String-bean Salad  
Stale Cake with Whipped Cream
- II  
Mulligatawny Soup \*  
Salmon Timbales with White Sauce \*  
Creamed Potatoes \* Green Peppers stuffed with Meat  
Bread Pudding
- III  
Potato Soup \*  
Beef Rolls from Cold Roast Beef \*  
Macaroni a l'Italienne \* Strawberry Snow \*
- IV  
Celery Soup \*  
Re-cooked Veal and Ham, Smothered in Gravy, or En Casserole, or with a Pie-crust Top  
Fried Hominy Lentils (liquor used for soup)
- V  
Tomato Bisque Soup  
Shepherd's Pie \* Creamed Cabbage  
Prune Whip
- VI  
Bean Soup from Left-over Baked Beans  
Turkish Pilaf \* Cauliflower Au Gratin  
Clabbered Cream with Sugar, or Cream  
Cheese Balls Rolled in Chopped Nuts
- VII  
Fish Chowder \* Beef Croquettes  
Corn Fritters German Fried Potatoes  
Egg Rice Pudding

\* Receipts are given in this department for all dishes marked with a star.

## MENUS FROM LEFT-OVERS

(Continued from page 100)

palatable and appetizing, and which have as their foundation "left-overs" from the refrigerator.

**CHICKEN PATTIES.**—Make a white sauce according to the regular rule for sauces and gravies. Cut out pie paste into individual shells with covers, and bake. Mix the cold boiled chicken, diced, with the sauce, heat separately, fill into the hot patty shells and serve. The addition of cooked mushrooms is a great improvement.

**SWEET POTATO CROQUETTES.**—While still warm, mash and beat the left-over sweet potatoes—boiled or baked—to a cream. Add butter and pepper, shape into croquettes, roll in egg and bread-crumbs, and set away until it is time to fry them in deep fat.

**MULLIGATAWNY SOUP.**—Four quarts of stock from boiled chicken, highly seasoned with two onions, two apples, the juice of a lemon, four cloves, four peppercorns, salt to taste, sugar, a teaspoonful of curry powder.

**SALMON TIMBALES.**—Heat one cupful of left-over canned salmon with one and one-half cupfuls of white sauce. Add the yolks of two eggs and one-half cupful of soft bread-crumbs. Season with salt, cayenne and a tablespoonful of lemon juice. Beat the whites of the eggs stiff, fold in the fish mixture, fill into little baking-dishes or individual molds, set in a pan of hot water, and bake twenty minutes. Serve with white sauce.

**CREAMED POTATOES.**—Do not make a sauce. Dice left-over boiled potatoes, sprinkle with flour, salt, pepper, dots of butter, and pour in milk almost to cover. Set on the back of the range and simmer gently till thickened.

**POTATO SOUP.**—Save the water in which potatoes have been boiled. Cut up a slice of bacon into bits, fry; in the bacon fat cook a tablespoonful of minced onion. Add a tablespoonful of flour, salt, pepper, the bacon, and the potato water. If a more pronounced meat flavor is liked, drop in a beef cube to each cup of stock.

**BEEF ROLLS.**—Cut thin slices of cold roast beef into pieces about two and one-half by four inches. Make a bread-

crumb and onion dressing, as for poultry, and spread it a quarter of an inch thick on each slice. Roll the pieces up, tie them securely, and after browning in beef drippings simmer in left-over roast beef gravy till tender. The casserole is excellent for this dish.

**MACARONI A L'ITALIENNE.**—Left-over macaroni cheese may be utilized. Add strained tomato-juice, a *soupeon* of garlic, salt, cayenne. Stew till the tomato flavor has superseded the cheese.

**STRAWBERRY SNOW.**—Whip three or four tablespoonfuls of crushed stewed strawberries into the stiffly beaten whites of two eggs, sweetened to taste. A few drops of lemon brings out the flavor.

**CELERY SOUP.**—For all milk soups, cook a few bits of onion in the milk before thickening and adding the special flavor—celery, corn, asparagus, or whatever you may want to use up.

**SHEPHERD'S PIE** is merely minced beef or lamb, mixed with its own gravy, placed in a baking-dish, covered with a thick layer of mashed potatoes, and baked till the potatoes are browned and the whole well heated.

**TURKISH PILAF.**—Cook a cupful of washed rice in tomato stock instead of water; make the stock by mixing one cupful of stewed and strained tomatoes with one cupful of meat stock, seasoned with salt, pepper and onion. When the rice is tender and the liquor is absorbed, add half a cupful of butter and a cupful of cooked lamb in half-inch pieces. Steam in the double boiler for twenty minutes. In Turkish restaurants lamb is customary, but other meats may be used. "Matzoon" is the usual dessert to follow pilaf; in place of it, serve sour clabbered cream sprinkled with powdered sugar.

**CHOWDER.**—Left-over fish, fat, salt pork—a one-inch cube—cooked potatoes, onions, butter, one quart of milk, soda crackers, seasoning. The amount of each ingredient depends largely upon what one has on hand. A tablespoonful of butter is always enough for any family dish where sauce or thickening is required, and receipts calling for onion infer that

(Continued on page 102)



### Seven Lunches from Left-Overs

I  
Escalloped White Fish      Egg Salad\*  
Sour-Milk Gingerbread

II  
Goldenrod Eggs\*  
Mashed Potatoes, Browned in Oven  
Stewed Rhubarb

III  
Corned-Beef Hash      Glazed Sweet Potatoes  
Fruit Punch (Strawberries, an Orange, an Apple, a Banana, etc.)

IV  
Slices of Roast Lamb in Cream Gravy\*  
Rice Border Reheated in Double-Boiler  
Tomato and Lettuce Salad

V  
Grapefruit Filled with Strawberries  
Ravioli,\* or Home-made Sausage Balls of  
Minced Cooked Pork  
Stuffed Baked Potatoes  
Cookies

VI  
Chicken in Aspic\*  
Rice Batter Cakes\*  
Date and Peanut Salad

VII  
Vinaigrette\*  
Potatoes Au Gratin  
Cabinet Pudding

\* Receipts are given in this department for all dishes marked with a star.

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New York City

## MENUS FROM LEFT-OVERS

(Continued from page 101)

the latter will be cooked in the butter till soft, but not burned. Simmer gently for twenty minutes all the chowder materials except the crackers. Do not mash the ingredients together. Pour the chowder on the crackers when serving.

**EGG SALAD.**—Mash the yolk of a hard-boiled egg with a fork; add half a level teaspoonful of salt, a few grains of cayenne, a quarter of a teaspoonful of mustard and enough vinegar to moisten well; beat in six times as much oil as vinegar, and the dressing will begin to thicken, though it will be different from a mayonnaise. Pay no attention if it seems curdled. Cut up the lettuce leaves, which may, therefore, be the unsightly outside ones, mix thoroughly with the dressing and send to the table at once. The dressing wilts the lettuce, so do not combine the two until serving time.

**GOLDENROD EGGS.**—Into a cupful of white sauce mix the whites of four eggs cut into tiny bits. Spread on fingers of toast arranged prettily on a dish. Put the yolks through the potato ricer and drop over the whites. Garnish with parsley.

**CURRY GRAVY.**—Cook one tablespoonful of chopped onion in one tablespoonful of butter five minutes; add one tablespoonful of curry powder mixed with two tablespoonfuls of flour, and one pint of milk or stock. If lamb gravy be on hand, cook the onion and butter together, rub in the curry powder and add the left-over gravy. Rice almost always accompanies curries, but mashed potatoes can be used.

**RAVIOLI** is a favorite Italian dish and offers a good method of disposing of left-over pork. Make a noodle paste with as much flour as one beaten egg will take up, roll very thin and cut into three-inch circles. Mince the cold pork, add to one cupful six seeded and cut-up raisins, a teaspoonful of finely minced parsley, one or two mushrooms, if you have them, salt, pepper, and a teaspoonful of butter. Use this mixture to fill one half of each circle, folding the other half over, and sealing with white of egg. Boil in a good rich brown gravy until they are tender—about half an hour.

**CHICKEN IN ASPIC.**—To every cupful of chicken stock from boiled chicken allow one tablespoonful of gelatine. Soak the gelatine in a little of the cold stock, and put the remainder on to boil, after seasoning to taste. Stir the boiling stock into the gelatine and strain. Fill a mold with nicely cut slices of cold chicken and pour in the strained jelly. Serve when cold.

**RICE BATTER-CAKES.**—An aluminum griddle is best, as it does not have to be greased. To one cupful of cold boiled rice add a cupful of flour, a teaspoonful of baking powder, a quarter of a teaspoonful of salt, and one egg beaten with a cupful of milk.

**VINAIGRETTE, or Meat Salad,** can be made from the soup-meat while hot. Mince an onion, mix with the meat, which has been cut into one-inch cubes. Make a French dressing of one teaspoonful of salt, a saltspoonful of pepper, one tablespoonful of vinegar and six of oil. Marinate the meat well with this, and set away till wanted.

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## MY NEW ICINGS

(Continued from page 27)

tender, frost with brown sugar icing. These may be decorated by placing a cherry in the center of each, half an almond, or four halves of almonds arranged in the design of a flower.



A TOOTHsome WILSON FILLING

Much of the joy of cake-making comes in the icing. Having provided a delectable foundation, you may proceed to dress it up in a host of guises. It is like adorning a beautiful woman with many different sorts of apparel. In each one, she makes a special appeal. So on one kind of cake many different icings may be tried. For the cake part itself there must be rigid adherence to rule, but upon the icing you may exercise your ingenuity. Once having acquired the basic idea explained here, you may work out many variations, especially along the line of decoration. There is opportunity for really artistic work that will delight the creative spirit.

There is endless variety possible in the flavoring. One need only be careful to have it blend well with the cake itself. For instance, a banana icing that would be delicious on an orange cake would ruin a chocolate devil's food. One must adapt the adornment to the foundation. Nuts and fruits, both fresh and candied, aid not only in flavoring but in schemes of decoration that will give each cake a distinction of its own.

## THE WINGED TEMPTATION

(Continued from page 21)

silence—"I wanted to thank her for her goodness in going to the American Embassy for me."

"That was like her, monsieur," Madame Moselle replied. "She has the great courage, my lamb, and the true heart. They will make her marry Antonio, though—do I not know them?"

"Nowadays, no one can force a distasteful marriage on a young lady," said Peter gravely; "but the count is young and handsome and—"

"So I told her!" agreed madame.

Peter took up his hat. "I must be going, madame," he said, with dignity.

She dried her tears, fluttering after him to the door. "Perhaps, after all, monsieur, it will turn out well, if my dear princess looks with favor on M. le Comte."

"Precisely," said Peter dryly, "and you may then go to the wedding. I bid you good-morning, madame!" and he shut the door with a click.

(Continued in the June McCall's)



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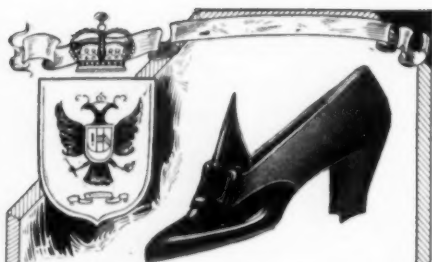
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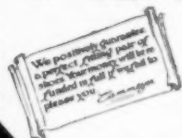
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## MAKING DREAMS COME TRUE

A DEPARTMENT FOR GIRLS

Conducted by JOSEPHINE GREGORY

*"What gave I for ships at the dock,  
For I have a ship at sea?"*

EVERY woman, at some time or other, wants to pilot her Ship of Dreams into the Harbor of Home. It's the part of our common humanity to long for a place that is singularly our own, that shall represent the truest and finest in us, whose atmosphere is like a sympathetic presence that strengthens in trouble and cheers in joy. We want such a place as a shrine to which we may bid our friends, that they may find in it the symbol of what we ourselves are. We want it to share with them in gracious hospitality. We want it as the abode of our material possessions, of all the dear, intimate things, the books and the pictures, the rugs and keepsakes, which record so much of our personal history. And we want it as a satisfaction for that vague restlessness that constantly pricks us on toward some definite creation. It is the same spirit that the artist knows, and that with him finds its goal in some wonderful picture which is a part of himself, and yet which he may stand apart to view. With us, the spirit finds expression in making for ourselves that place which we love to call Home.

Many, many letters have come this last month from Dreamers who want to realize their visions of Home. Most of them will realize them, too, for the letters have the valiant ring, and conclude courageously with "What can I do?" And just as soon as we start doing, our Dream Ship is headed direct for the Port of Achievement.

First of all, having decided that it is right and wise for us to have a home of our own, we must determine just exactly what kind of a home we want. We must think of it concretely, not as some shadowy, far-distant illusion. Have you decided just where your home is to be? Is the lot on which you want that home to stand right in town, or have you chosen a less expensive one, a little out in the country, where one may have a view? Do you know just the price of the land, and whether it is for sale? If a house is already on the land, have you calculated what repairs it will need, and how you can remodel it, inside and out, to make it conform quite to your ideal? And if you are to build the house, do you know just exactly what style you want? You can glean suggestions from almost every house you see, often of what not to do, as well as what to do, and the hours that you spend pouring over architectural plans and designs (which you can find in the magazines and elsewhere) will be both delightful and profitable. Finally, when

you know just exactly what you want, and have estimated the cost, you must set about securing it.

If you have a definite and regular income, with every prospect of its continuing, you might consider purchasing on the instalment plan, with a small payment to start, and a succeeding one each month. Of course, this involves a risk. If, through illness or any other cause, you default on the payments, you lose all you have already put in. Moreover, you pay about 20 per cent. more than if you bought it outright. But if you are paying rent now, anyway, and do not mind a risk, consult a real estate agent about the instalment plan.

If, however, you are boarding, or are making part of some relative's family, yet longing, always, for your own little niche, do not give up your dream just because pocketbooks seem unfriendly. De-



termine to earn that necessary money, though it be by dollar degrees. You will find, when you have a definite amount in mind, that both ambition and ingenuity will be stimulated. Think always of the dollars you have earned or are earning—never of what remains

to be earned; that is, never let yourself be daunted by the undertaking ahead of you, but, rather, be encouraged by what you have already accomplished.

If you are one of the many Dreamers, who want just some tiny place that can be rented, the case is far simpler. It resolves itself into a matching of income to expenditure. The one must be brought up to meet the other. This means obtaining more money, generally through earning it. All sorts of Home Money-Making Methods are of value here. Each person must look about her, and select the means most feasible and lucrative in her particular circumstances. One woman, a cripple, who through the long years of her dwelling in her brother's home had longed for even two rooms of her own, obtained them through finding a market for some of her exquisite embroidery. Another, a mother-in-law, who scorned dependence upon her married children, maintained a charming apartment for herself by becoming a professional housekeeper, superintending the entire domestic menage of ten families in

(Continued on page 105)



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## MAKING DREAMS COME TRUE

(Continued from page 104)

town for a weekly stipend from each. There are dozens of ways, and one must be shrewd enough and independent enough to think them out.

While we're planning and working for the wherewithal, what fun we can have furnishing the rooms in our imagination—furnishing and refurnishing, first in this style, then in that, now in one color, now in another, sometimes in oak, and sometimes in mahogany. Through our imaginations we can spend thousands of dollars and buy the rarest and loveliest things for our abode. And, meanwhile, the real home will be coming nearer and nearer, infinitely richer for our dreams of it. A home, remember, like everything else that is fine, must be a process of long, slow growth. So, let us continue our planning, confident that our homes will be all the better for it.

To some of us who have the problems of a slim pocketbook to meet, it may seem futile to choose a home in this assured fashion. But there is your mistake. No dream is ever realized in this world which is not definite and clear.

A "Book of My Home" in which you paste pictures or suggestions for your furnishings will clarify your ideas for the actual purchasing, and give you occupation for many delightful hours. Even the unmarried woman in these days of advanced ideas may look forward to setting up a home of her own.

Many women, however, are held by family ties it would be cruel to break, which prevent their obtaining an individual home. Such a one is the daughter, left alone with aging parents whose welfare really depends upon her being in their home. Here she stays, in surroundings very different from those she would like. For her, the solution lies in her own room. The rest of the house may be but a shell to her, but in her own room she may create a true home place for herself, which no one else should invade, except upon invitation as a guest. Even one such room helps toward preserving one's individuality.

Through all our struggles to realize this dream—and there will be struggles and disappointments, just as surely as there will be realization through persistent effort—we want to keep this constantly in mind; material possessions are the least part of a home; but no matter how humble it is, we can glorify it by our spirit, making of it a place to which all men would be glad to come. And that Spirit of the Home we must begin to cultivate this very month, if we want our dreams to become a beautiful reality.

*Editor's Note.*—Josephine Gregory believes you can do, be or attain anything you want, if you want it enough, and in this sociable corner will talk to you each month of dreams—hers and yours and other people's—and what to do to make them come true. She will answer individually and by mail every letter which incloses a stamped, addressed envelope.



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## A PINK-AND-WHITE GARDEN

(Continued from page 18)

for the increase of soil-bacteria. These are potash, nitrogen, and phosphate, for foods, and as a medium, *humus*, which is desiccated, decayed, vegetable matter in which the bacteria live, and without which no soil can be fertile. The potash and phosphate are generally added to the soil in the shape of stable-manure, or commercial fertilizer, or both—which ever may be the more convenient; the nitrogen, which is the most expensive, is generally provided in the form of nitrates, but it can be had for nothing from the air. The soil has the faculty of abstracting nitrogen from the air, but to enable it to do so in sufficient quantities every atom of it must come into contact with it. In order to accomplish this, the custom of digging up the garden has arisen in this country. In almost all other countries, especially those in which the science of gardening has attained great vogue, instead of the half-custom of digging, the better practise of "trenching" prevails. Trenching is but an intensive form of digging, and is calculated to do what the digging alone does not accomplish, aerate the soil, and allow it to come into contact with the nitrogen in the air.

There are various methods of trenching practised in different countries. The simplest one is to start at one side of the garden, or, if divided, of the bed or border, and sink the spade to its full depth, taking but a small slice of soil. This is thrown to one side with a circular spreading motion, which breaks the soil into particles as fine as sand, all of which come into contact with the air. Continue thus to the end of the bed or border. The second slice is thrown in the trench from which the first one came (hence the name), and this is continued until all is trenched. If the garden has lain a long time uncultivated, or has been in hardy perennials for a number of years, it will be weak in nitrogen, and should be re-trenched by reversing the operation as given above. The soil is then allowed to lie until time for planting, when the manure is added and any commercial fertilizer or lime which may be needed.

Lime is added to a soil to cure acidity or "sour" soil. Soil which has lain uncultivated for a long time, and that which has a sandy-loam base, as well as all soils which are poorly drained, will develop acid and need lime every three to five years.

When ready to plant the garden, rake it roughly to a grade and put on the fertilizer, just enough to whiten the soil, with the same amount of lime. Rake fine, chopping the soil with the rake to make it light and porous, and it will then be ready for the pink-and-white plants which are confidently expected to make it bloom the whole season.

There is a wealth of plants from which to choose for our pink-and-white garden; first, the early snowdrops, which cut through the last of the snow, and the early pink tulips, which come closely after. In March and April, there are helleborus, arabis, bloodroot, trillium, and aquilegia. In May, the finest pink ones are Bellis,

dicentra, aquilegia, sweet-william, iris, peony, phlox pan., and primula veris. The best white ones are anemone, anthericum, astilbe, fly-of-the-valley, dianthus, iberis, peony and polemonium.

For June and July there are pink armeria, poppy mallow, bellis, campanula, crown-vetch, hardy pinks, dicentra, gillenia, incarnillea, iris, lychnis, phlox, pyrethrum, and achillea. For white, you can have, phlox, poppy, pentstemon, platycodon, sedum, spiraea, and stokesia. Most of these run over to August and September, when you can have, in addition, pink-mallow, monarda, phlox pan., false dragon's-head, and veronica. In white, there are also achillea, althaea, bocconia, boltonia, chrysanthemums (daisies), bugbane, delphinium, and galega. In September, October and November, the following pink ones will bloom: asters, chelone, chrysanthemum Leu., achillea sedum, veronica, anemone Jap. White ones which make the fall garden a mass of beauty are aconitum, chrysanthemum Leu., gentian, lobelia, solidago, aster grandiflora, and chrysanthemum Nip.

Throughout the season there will be some work to be done to keep the garden in fine fettle. As soon as the plants have made a good start you will find the weeds right after them, and it is vitally necessary that they be kept down to give the plants a chance. After each rain the crust should be broken up fine, to make a dust mulch to prevent evaporation of the suspended water in the soil, which should be retained for the use of the growing roots. All plant-food is taken up in solution by the roots of plants, which means that if there be no water there will be no root-feeding.

When planting the pink-and-white garden it will be best to make beds or borders of solid colors, with edgings of the contrasting color. This is better than mixing the colors. In fact, these days one rarely sees flowers planted in mixture. Edgings can be made of pink-tinted coleus, white alternanthera or Madame Salleroi geranium.

If you desire to establish pink-and-white bedding plants in your garden, there are the geraniums, which have both colors, as well as the begonias, stocks, and asters. The petunia also comes in both colors. You can also have a bed, border or garden of pink-and-white roses, and pink-and-white shrubbery, using red-root, button-bush, white-alder, dogwood, deutzia weigelia, lilac, hydrangea and snowball for white; and for pink, dogwood, daphne, weigelia, althaea, lilac, Japan prune, spiraea, and waxberry. These will make the shrubbery a mass of bloom all season.

You who love pink and white have months of joy in store. You will never have dreamed that there lived so many tints of the sunrise color as your pink flowers will reveal. Each group will be different, each blossom in the group contain some subtle variation, and the masses that dazzle your eyes in the morning brightness will blend into luminous warmth in the evening shadows. Your garden will be a symphony in color.



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## WELCOME TO ARBOR DAY

(Continued from page 78)

to the tune of "America" this hymn by Hanby Hay:

God save this tree we plant!  
And to all nature grant  
Sunshine and rain,  
Let not its branches fade,  
Save it from axe and spade,  
Save it for joyful shade—  
Guarding the plain.

When it is ripe to fall,  
Neighbored by trees as tall,  
Shape it for good,  
Shape it to bench and stool,  
Shape it to square and rule,  
Shape it for home and school—  
God bless the wood!

Lord of the earth and sea,  
Prosper our planted tree,  
Save with Thy might,  
Save us from indolence,  
Waste and improvidence,  
And in Thy excellence—  
Lead us aright.

The audience follows to where the tree is to be planted. Here the exercises are very simple. Some person of distinction, possibly the president of the trustees, makes a brief speech, dedicating the tree to some one whom we all honor. The tree is planted in position, the Spirit of the Forest puts the first spadeful of earth upon it and two of the boys complete the planting under the direction of the nurseryman, while the chorus resumes its hymn. Afterward, each of the little folks plants a flower in the beds that have been prepared. So the celebration ends with general sociability and a rekindled spirit of civic enthusiasm.

This program is especially planned for use in schools. With slight variations it may be carried out by any church or society that is interested in the celebration of Arbor Day. Where older people are concerned, and where a number of trees or shrubs instead of only one is to be planted, the idea of the spectacle could be expanded into a sort of pageant.

Nothing so elaborate need be attempted, however. Bearing in mind that the objective point is the planting of trees, just a simple program of songs and recitations will be sufficient to distinguish the occasion. It is not even necessary to have a society take the matter in hand. Each family may celebrate its own Arbor Day, planting its own tree or shrub, either at home or in some place where it is needed, and carrying out a program in which all may take part; if it is fortunate enough to live in the country, there may be a May-Day feast out under the trees. Whatever one's circumstances, no one need be debarred from having her share in this day of springtime joy and gladness.

Afterward, through the days of the summer, and of all the future springs and summers, comes the joy of watching the growth of the green life one has planted.

*Editor's Note.*—All of us like to strike an original note in our entertaining. Miss Otis, our Entertainment Editor, is bubbling over with ideas for every kind of a party, luncheon, dinner, or other form of entertainment you could possibly want. She will take a real interest in any plans you may want to carry out, and be glad to offer suggestions and advice by mail if a stamped, self-addressed envelope accompanies your inquiry.



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**HOME WOOLEN MILLS CO., Milk St., Chambersburg, Pa.**

## THE GREEN TURTLE

(Continued from page 25)

and he was sure he also heard that detestable young man wishing the ladies good-night. After a time he slept, but when he did he dreamed of innumerable young men, with voices like the one he had heard in the parlor, asking for chicken-legs, and while he served them he had visions of all the left-overs with no Molly to make them into salad.

He felt quite unlike himself next morning, and when Miss Abel suggested, as she made the salad, that she teach him how to do it, his spirits did not rise. Indeed, he felt more and more convinced of the serious intentions of that contemptible young man—who probably objected to her doing it for him.

His thoughts were even more troubled than on the previous day. Everything went wrong, and one man left the place, disgusted at Rudolf's stupidity.

There was a light in the parlor when the proprietor of "The Green Turtle" reached home. But this time Miss Abel was alone, and invited him in. After much embarrassment she told him that he must look for a room somewhere else, as she was to give up the house. It—well—she had other plans.

Rudolf felt that he knew what her plans were, and, try as he might, he could not say a word.

"You'll have plenty of time to find a place," she said; "it's—it's two weeks yet."

"I'm sorry," he stammered at last. "Yes—I'll have plenty of time. Good-night."

When he reached his room, he sat down on the edge of the bed, a picture of despair. Why—why had that despicable young man appeared to upset him? Why? There seemed no answer. When he awoke next morning his face was haggard from lack of sleep.

A few lessons sufficed to perfect him in the art of salad-making. Some suggestions in regard to the windows left him quite independent of Miss Molly—in a business way. But the feeling of satisfaction that had overflowed his being on the morning he opened "The Green Turtle" had subsided. Rudolf acknowledged to himself that he was in love, that there were other things that mattered more to him than business.

In this state of mind he returned home one evening a week later to find the object of his undoing packing dishes in the dining-room. The unspeakable young man and the cousin were not visible, and Rudolf sidled in and sat down by the table to watch her. Her eyes were very bright

—looked suspiciously like tears, the man decided. Perhaps there had been a quarrel. The impudent fellow! How dare he cause her a moment's unhappiness!

"These—were my mother's dishes," said Miss Abel as she wrapped up some teacups. "Mother died last year, you know. That's how I happened to have this big house on my hands. I—I tried to keep it up, but—"

"It's no business for a young girl like you—taking lodgers," blurted out Rudolf. Then he stopped, red with confusion.

"That's what Cousin Mary says," exclaimed the young woman, "and that's why I'm goin'—"

Rudolf got up so suddenly that his chair tipped over, and in the confusion the sentence was not completed. He was glad, for he could not bear to hear from her lips that she was to marry that—well, that man.

"I've found a little flat I'm thinking of taking," ventured Rudolf, after an uncomfortable silence. "It's only a few rooms. If I could get someone to clean it up now and then, I'd take it."

"Oh, how lovely!" interrupted the girl. "I—I—!" Then she burst into tears.

"Why—why, what is the matter, Miss Molly?" cried Rudolf, plainly distressed. "Be you upset over anything? I—I'm awful sorry."

"Oh, no!" Miss Abel wiped her eyes, and began to take down some plates.

"You see," stammered Rudolf, "it's this way. I've been mighty comfortable here, but I might not find another place where I'd feel at home, and I've always wanted a home."

"That's just what Cousin Mary says, and now that she's goin' to get married, she'll have—"

"Married?"

"Why, didn't I tell you? She's goin' to marry that young man who's been comin' here lately, and she's asked me to live with them. She is so good, and I ought to be happy, but somehow—"

Rudolf was at her side before she could finish. "Molly—Molly dear!" he whispered.

And if you drop into "The Green Turtle" nowadays, you will find the salad excellent. When you praise it, the proprietor, short, thick and decidedly complacent, will inform you that his wife superintends its making. And, unless you tear yourself away, he will tell you a long story of what a wonderful little woman bears his name.

"MAMA," asked little three-year-old Freddie, "are we going to heaven some day?"

"Yes, dear; I hope so," was the reply. "I wish papa could go, too," continued the little fellow.

"Well, and don't you think he will?" asked his mother.

"Oh, no," replied Freddie, "he couldn't leave his business."

This epitaph was found on an old tombstone:

"Youthful reader, passing by,  
As you are now, so once was I;  
As I am now, you soon will be,  
Therefore, prepare to follow me."

Written underneath was this:

"To follow you I am not content,  
Until I know which way you went."



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## ECONOMICAL HOME DECORATION

By MARGARET BENSON

**ECONOMY** becomes irksome when it restricts the beauty of home surroundings. It is wearisome to have to refuse some luxury that would give just the needed finish to a room, or to be confronted by makeshift, shabby furniture when one craves new. A little ingenuity, however, will often work wonders if one sets resolutely to obtain what she wants.

The hostess who enjoys afternoon tea may have an inexpensive tea-tray by procuring for five cents from her grocer the lid of a cheese-box. The rim is given two coats of white enamel paint, and on each side of it is fastened a nickel handle, such as may be bought at the ten-cent store. After the bottom, inside, has been smoothly sand-papered, a piece of flowered cretonne is pasted over it and covered with a round piece of glass, which the glazier has cut exactly to fit. The whole tray, which, complete, would cost three dollars at a shop, can be made with little trouble for less than thirty cents.

**DINGY** cushions on the Morris chairs make a whole sitting-room look shabby, yet to have them re-upholstered is expensive. Good slip-covers will work a transformation. They may be made from the tan art cloth that costs only twenty-five cents a yard, and a simple stenciling outfit. The covers are cut to fit tightly over the old cushions, and sewed up with corded edges, just like the original ones. A row of cat-tails in dull green and brown is stenciled across the lower part of the back cushion, and another row across the front of that for the seat. The covers are drawn on over the cushions, and sewed under the cording. They may be taken off for the laundry when they are soiled.

An extra waste-basket is readily devised from cardboard, cretonne and old matting. The bottom requires a circular piece of cardboard, ten or twelve inches in diameter, bound with cretonne. A piece of Japanese floor matting, about a foot wide for the height, and long enough to fit around the cardboard bottom, makes the sides. It is also bound with cretonne, the edges are sewed together, and it is laced to the bottom. The basket is strengthened by using, as bottom, a piece of wood, to which the cardboard is glued.

**VARNISHED** gilt and sooty white enamel picture frames may be renovated by removing the old pictures and giving the frames a good bath in turpentine. A thorough sand-papering is followed by one coat of a good dark stain to harmonize with the general furnishings. After it is dry, furniture wax is well rubbed in, to give a soft, dull finish. If the first pictures were tawdry, beautiful reproductions of the old masters may be bought to supplant them. They may be bought in brown and gray tones from ten cents up.

Burlap has many uses. Burlap bags may be ripped up, washed, dyed any color desired, and converted into covers for out-of-door cushions for chairs, settees, and hammocks. If the pillows are first covered with oilcloth, they will be impenetrable to rain or dew.



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## PAINTED WINDOWS

(Continued from page 15)

barrel! Same old beehives! Same old well-sweep! Wouldn't trade them for any others in the world. I like every-thing about the place—like the 'Old Man' that grows by the gate; and the tomato trellis—nobody else treats tomatoes like flowers; and the herb garden, and the cupboard with the little wood-carvings in it that Uncle Ben made. You remember Uncle Ben? Been a sailor—broke both legs—had 'em cut off—and sat around and carved while Aunt Ellen taught school. Happy they were—no one hap-pier. Brought me up, you know. Didn't have a father or mother—just gathered me in. Good sort, those. Uncle Ben's gone, but Aunt Ellen's a mother to me yet. Thinks of me, traveling, traveling, never putting my head down in the same bed two nights running; and here and there and everywhere overtakes me with little scraps out of home. That's Aunt Ellen for you!"

As the delicious sugar melted on my tongue, the sorrows melted in my soul, and I was just about to make some in-quiries about Aunt Ellen, whose personal qualities seemed to be growing clearer and clearer in my mind, when my con-ductor came striding down the aisle.

"Where's my little girl?" he demanded heartily. "Ah, there she is, just where I left her, in good company and eating maple sugar, as I live."

"Well, she hain't bin there all the time now, I ken tell ye that!" cried the old woman with a face like a hen.

"Indeed, she ain't!" the other women joined in. "She's a mischief-makin' child, that's what she is!" said the mother. The little girl was looking over her grand-mother's shoulder, and she ran out a very red, serpent-like little tongue at me.

"She's a good girl, and almost as fond of Aunt Ellen as I am," said the large man, finding my pocket, and putting a huge piece of maple sugar in it.

The conductor, meantime, was gather-ing my things, and with a "Come along, now! This is where you change," he led me from the car. I glanced back once, and the hen-faced woman shook her with-ered brown fist at me, and the large man waved and smiled. The conductor and I ran as hard as we could, he carrying my light luggage, to a stage that seemed to be waiting for us. He shouted some direc-tions to the driver, deposited me within, and ran back to his train. And I, alone again, looked about me.

We were in the heart of a little town, and a number of men were standing around while the horses took their fill at the watering-trough. This accomplished, the driver checked up the horses, mounted to his high seat, was joined by a heavy young man; two gentlemen entered the inside of the coach, and we were off.

One of these gentlemen was very old. His silver hair hung on his shoulders; he had a beautiful flowing beard which gleamed in the light, the kindest of faces, lit with laughing blue eyes, and he leaned forward on his heavy stick and seemed to mind the plunging of our vehicle. The other man was middle-aged, dark,

silent-looking, and, I decided, rather like a king. We all rode in silence for a while, but by and by the old man said kindly:

"Where are you going, my child?"

I told him.

"And whose daughter are you?" he inquired. I told him that with pride. "I know people all through the state," he said, "but I don't seem to remember that name."

"Don't you remember my father, sir?"

I cried, anxiously, edging up closer to him. "Not that great and good man! Why, Abraham Lincoln and my father are the greatest men that ever lived!"

His head nodded strangely, as he lifted it and looked at me with his laughing eye.

"It's a pity I don't know him, that be-ing the case," he said gently. "But, any-way, you're a lucky little girl."

"Yes," I sighed, "I am, indeed."

But my attention was taken by our approach to what I recognized as an "es-tate". A great gate with high posts, flat on top, met my gaze, and through this gateway I could see a drive and many beautiful trees. A little boy was sitting on top of one of the posts, watching us, and I thought I never had seen a place better adapted to viewing the passing procession. I longed to be on the other gatepost, exchanging confidences across the harmless gulf with this nice-looking boy, when, most unexpectedly, the horses began to plunge. The next second the air was filled with buzzing black objects.

"Bees!" said the king. It was the first word he had spoken. And there were—swarming bees which had settled in the road, and into which we had driven unaware. The horses were distracted, and they made blindly for the gate. They seemed much more likely to run into the posts than to get through the gate, I thought. The boy seemed to think this, too, for he shot backward, turned a somersault in the air, and disappeared from view.

"God bless me!" said the king.

The heavy young man on the front seat jumped from his place and began beating away the bees and holding the horses by the bridles, and in a few minutes we were on our way. The horses had been badly stung, and the heavy young man looked rather bumpy. As for us, the king had shut the stage door at the first approach of trouble, and we were unharmed.

After this, we all felt quite well ac-quainted, and the old gentleman told me some wonderful stories about going about among the Indians and about the men in the lumber camps and the settlers on the lake islands. Afterward I learned that he was a bishop, and a brave and holy man, whom it was a great honor to meet. But, at the time, I only thought of how kind he was to pare apples for me and to tell me tales. The king never spoke more than one word at a time, but he was kind, too, in his way. Once he said, "Sleepy?" to me. And, again, "Hungry?" He didn't look out at the landscape at all, and neither did the bishop. But I ran from

(Continued on page 111)

## PAINTED WINDOWS

(Continued from page 110)

one side to the other, and the last of the journey I was taken up between the driver and the heavy man on the high seat.

Presently we were in a little town with cottages almost hidden among the trees. A blue stream ran through green fields, and the water dashed over a dam. I could hear the song of the mill and the ripping of the boards.

"We're here!" said the driver.

The heavy man lifted me down, and my young uncle came running out with his arms open to receive me. "What a traveler!" he said, kissing me.

"It's been a tremendously long and interesting journey," I said.

"Yes," he answered. "Ten miles by rail and ten by stage. I suppose you've had a great many adventures!"

"Oh, yes!" I cried, and ached to tell them, but feared this was not the place. I saw my uncle respectfully helping the bishop to alight, and heard him inquiring for his health, and the bishop answering in his kind, deep voice, and saying I was indeed a good traveler and saw all there was to see—and a little more. The king shook hands with me, and this time said two words: "Good luck." Uncle had no idea who he was—no one had seen him before. Uncle didn't quite like his looks. But I did. He was uncommon; he was different. I thought of all those people in the train who had been so alike. And then I remembered what unexpected differences they had shown, and turned to smile at my uncle.

"I should say I have had adventures!" I cried.

"We'll get home to your aunt," he said, "and then we'll hear all about them."

We crossed a bridge above the roaring mill-race, went up a lane, and entered Arcadia. That was the way it seemed to me. It was really a cottage above a stream, where youth and love dwelt, and honor and hospitality, and the little house was to be exchanged for a greater one where—though youth departed—love and honor and hospitality were still to dwell. "Travel's a great thing," said my uncle, as he helped me off with my jacket.

"Yes," I answered, solemnly, "it is a great privilege to see the world."

I still am of that opinion. I have seen some odd bits of it, and I cannot understand why it is that other journeys have not quite come up to that first one, when I heard of Aunt Ellen, and saw the boy turn the surprised somersault, and was welcomed by two lovers in a little Arcadia.

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## BREAKING INTO THE GAME

(Continued from page 17)

read a newspaper. All my life long, I have loved even the smell of a newspaper—that sticky, inky, tantalizing odor which is unlike anything else in the world. I had arrived at the mature age of seventeen before I tried to get a position. At first, I think that editor looked on my desire to be a reporter as a joke. Although I felt very grown-up, myself, I suppose to him I seemed only a few months away from doll-houses and mud-pies. Every time he met me on the street, he'd say, "Still want to be a newspaper woman?" I knew he was poking fun at me in his kindly way, and so I'd laugh, too. But, despite my laugh, I made it plain that I did want to be a newspaper woman.

Sometimes, Fate is kind. So it came about that the day before the state convention of one of the political parties was to be held in our town, the young man who had been the one reporter on the paper—it was only a little weekly—announced that he was going to work on the daily paper. I don't suppose the editor would have thought of me, even then, if I hadn't met him on the street. When he asked me the question he had asked so many times before, I thought it was the same old joke. But when I answered as I always had, he said: "All right. Come up tomorrow morning at eight o'clock. I'll give you a try-out. What salary do you think you ought to have?"

"I don't know," was my brilliant answer.

"Will it be all right if I pay you \$3.50 a week for two weeks, and then give you \$5, if I decide to keep you?" he asked.

I said it would. I might have told him, but I didn't, that I'd willingly have gone to work for nothing, for a while, just to learn the business. At the end of the two weeks I tore open my envelope with fingers shaking and heart beating. What if I found a note saying my services were no longer desired? When I found, instead, a check for \$5, I felt I had begun my career! That fall I went back to college for my senior year. The editor had told me he would hold my place for me, and he did. I worked for him a year; then I, too, went to the "daily", as my predecessor before me had done.

The record of all the papers upon which I have worked since that day, long ago, when I was seventeen, is a long one. I have had good positions, with congenial surroundings, interesting assignments and good salaries, as salaries go. I think some of my friends would say I had been "lucky" in my newspaper work. But—and this is most significant, I think—I never got but one position in my life by merely asking for it, unless my work was already known. That position was on that little weekly in my home town. At the end of a year's work there, the editor of the daily paper, of course, knew that I had had a little-town training.

When I left the town for the small city which is the capital of the state, I went to a friend of mine who was working on a paper there. He it was who gave me the advice I repeated years later to the girl who wanted to be a reporter, but instead became a teacher. The dif-

ference was this: I acted on the advice. It was a good story which I took to that city editor in the small city, and on the strength of it, and because the publisher was enlarging the paper, he gave me a position.

After a year there, I went to the city. That had been my plan, always, and a combination of things suddenly gave me the determination to try my fortunes in Chicago. Some time I intend to set down a truthful record of the first two years I was in the city. It seems to me it should have some value as a "human document". But the history of those two years does not belong in this story of the way a girl can become a newspaper reporter. Perhaps it is because of the privations and the disappointments of those years that I have always held (what many newspaper people do not hold) that the little-town training is almost valueless to one who wishes to be a reporter on a city paper. Aside from the fact that I knew how to write on the typewriter and had learned something of the ability to act and write quickly, I do not feel that the experience I had before I went to Chicago was of any positive value to me.

Conditions in the city and in the country differ in every line of work; in none, I think, more than in reporting. The way a story is "played up" in a city paper is one seldom seen in a country paper, unless the editor chances to be a man with city training and traditions. If you doubt this, read one of the most conservative of city newspapers, and then ask yourself if the news in your paper "back home" had been written so, would it not have been called "yellow"?

For my part, I know that if I ever wrote a "lead" before I went to Chicago which could have passed a city desk there, it was either by good chance, or because I had always been an assiduous reader of the city papers. It certainly was not because any "city editor" in the country ever told me, either directly by orders, or indirectly by rewriting, how to compose my story.

That brings me to another theory of mine. Any girl who wishes to become a reporter must read the newspapers thoroughly. Just as an actor who had never been to the theater, or a teacher who had never been in a schoolroom, would seem an anomaly; so a reporter who has not read the papers would be next to impossible. And by reading the newspapers, I do not mean reading parts of the paper; I mean reading it all. Besides teaching one what is news, and how news should be treated, this systematic reading of the papers will have a very real value to the girl reporter when she finally gets a position. For, one of the things which every reporter must do is to "read the papers". The better the city editor, the more insistent he is on this. The best city editor I ever knew was one of whom we on the staff used to say he could tell just by looking at us whether we had read the papers before we reported for work. And the way of that reporter who appeared at the city desk, ignorant of the

(Continued on page 123)

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## BREAKING INTO THE GAME

(Continued from page 112)

news of the day, was not an easy one! His rule worked both ways, however, as was proved to me once, when I suggested to him that there might be a good story in one of the items in the "Lost and Found" columns.

"Do you read those columns, too?" he asked.

"Why, yes," I said. "I have always liked to, because there are funny things in them lots of times, and I always supposed that was part of 'reading the paper'."

"It ought to be," he said; "but I don't believe I ever knew another reporter who read them, unless told to."

At the end of that week, the managing editor called me into his office and announced that I was to have a raise in my salary beginning with that pay-day. He had told the city editor he could raise the salary of two reporters, and the city editor had designated the man who turned in more copy than anyone on the staff, and me because I "read the papers".

It is only by knowing what newspapers print that a girl can recognize a news story, or a Sunday story either, for that matter. Never shall I forget a girl who was sent to me once, with the old introduction, "She wants to be a reporter". She was a pretty girl with charming manners, and she had a degree from a well-known college for women. We had a pleasant little chat, and, at last overcoming the shyness which I suppose she had felt at first at being in a real newspaper office—I was working on a morning paper at that time, and she had called on me there—she confided to me that she had "written something", and would I please read it and tell her honestly if I thought she could ever be a reporter? The "something" was an essay on birds! I told her honestly that she'd be laughed out of any office where she took that essay. I talked to her for an hour, and at the end of that time, she told me that she didn't believe she cared to work on a newspaper, after all; at least, she didn't like to read newspapers; she was interested in nature study and in music.

There was another girl who came to me in tears because someone had told her that her style was atrocious for a newspaper. "And my English teacher said I had a classical style," she said with pride. I told her that I had no doubt the English teacher was right, and that there was no reason why she couldn't also acquire a newspaper style, if she tried. I learned later that she adhered to the diction of Addison and Dr. Johnson, however, and the last time I saw her, she told me patronizingly that she was glad she had not gone into newspaper work, because it was so slipshod!

Recalling all the girls who have come to me because they wished to become reporters, it has seemed to me that the dividing line can be drawn between those who really liked newspapers and those who didn't. I know that many of them had never really read a newspaper in their lives. They had read the society columns, perhaps the Sunday supplements, and part

(Continued on page 116)



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## The Friendship Village Improvement Society

(Continued from page 28)

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"Oh, it works—I tell you, it works! The miracle of the growing of a seed ain't nothing at all to the miracle of the growing of an idea. Nothing at all!

"That was the kind of thing that couldn't very well go in Mis' Toplady's 'Streets and Alleys' report made to the first quarterly meeting—like the biggest things that happen can't go in any report whatever. But the things she did have in her report was these—I've copied them down, right from her paper:

"Your committee saw Mayor Older and got him to appoint a clean-up day for spring and fall, May 1 and October 1. Everybody is asked to clear up their premises by then, and take away all the rubbish—not dump it in the alley, but take it away. This means papers, barrels, boxes, ashes, cans, etc., etc. Anything that is not removed by October 15 or May 15 will be collected by city teams and charged to the property."

"Your committee saw the health officer and asked him to have the downtown pavement swept after nine o'clock at night, arranging the sweepers' time accordingly; and asked him to have the streets flushed while they are being swept, on account of the dust in everybody's lungs if not so done. He has so ordered after this."

"Your committee has asked the council if we can't have the new sidewalks hereafter all laid alike: if cement, cement; if brick, then brick: but not both every few minutes."

"Your committee has asked the council to enforce the ordinance forbidding the cutting down of shade trees in the streets without the permission of the council. And it has asked the council please not to give anybody this permission except when it is absolutely necessary. Also, the council was asked to employ a city tree trimmer, for a month every spring—somebody that knows how, and that don't just cut off branches where he feels like it. Because it is not so well known as it ought to be that trees had ought to be trimmed from the middle, not on the outside edges, except once in a while. Council said it would bring it up."

"Your committee has started to circulate a petition asking for more pavement and more cross-walks. Either we are a town or we ain't, and if we are one, then why not pavement?"

"Respectfully submitted,

"Amanda Toplady,

"Chairman."

"Council said it would bring it up" really meant something, too. It did bring it up and lay it on the table a couple of times, but Mis' Toplady and her committee was right there on their trail, and the man or two that was on the committee was kept going to the council, both public and private, being the men had the votes and could make anybody listen to any-

thing. Besides, a good many of the council was in the society, and two was on the committee, and so it was their job, too, and they see it so. The tree-trimmer was appointed at a little salary for the spring months, and when he was appointed, the committee give a baking sale and bought a couple of books on trees for the library, and got his attention called to 'em. And he read 'em—the committee having managed to get a man named to the job because he loved trees, and not just because he wanted the job. And it kind of made us all look at our trees in the village like they was a kind of folks, not so very different from us, after all, and to be treated with some respect, same as persons. I always think nobody gets insulted so often as trees do, and nobody else is so patient about it.

"Then they found the town wasn't bonded for near as much as it could be, which nobody had cared about before—and, in fact, I never knew what bonded meant. So they bonded it some more, as a result of the petition the committee took around, and we started in to have brick pavement on a street or two. But before they begun on that, something else happened that brought us all to our senses, where it seems we'd never really been before, even when we'd done our constitution. And all our committees stopped work with one mind and turned our attention to a great big thing that we was called on to meet together, like a town should, and like a town can that's organized into one big club made up of itself.

"Ain't it queer that it takes folks so long to realize that a town ain't nothin', after all, but a big family, kind o' united in spite o' all the different dispositions that makes it up, and with everything one person does actin' right back on all the others. Widowers' families, though, 's what most towns sets me to thinkin' of. There's the 'City Fathers' with business always takin' more'n nine-tenths o' their time and attention, an' the other tenth bein' giv', sort o' absent-minded like, to helpin' round the civic home and havin' the say as to where an' how the money is spent—but where, I keep a-sayin' to myself, are the City Mothers, to kind o' look out that nobody gets took sick from not bein' looked after right; to see that things are kep' clean an' comfortable; an' to sort o' straighten out the family tangles which come from not havin' patience enough with each other?

"Land, if there's anything women ought to be able to furnish, it's certainly patience—patience to plan, an' figure, an' turn and twist, and economize an' do without, to bring about somethin' for the good o' the family, an' if we could only get hold o' that quality an' set it to workin' for all of us, instead of just for those that dwell together under one roof, wouldn't it be a good day for this world o' ours?"

*Editor's Note.*—If you have trees in your town and are anxious to see them preserved, but are puzzled as to how to approach the matter, write to Miss Gale for her advice. All requests will be cheerfully answered in these columns, or by mail, if a stamped envelope is enclosed.



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## BREAKING INTO THE GAME

(Continued from page 113)

of the news columns. But they had no real knowledge of, and—what is more important far—no real love for “news”. Perhaps they knew and loved fiction; they may have been readers of books and magazines, and they made the mistake of confusing newspapers with them. They were doomed to failure before they ever sent in their cards to a city editor.

Competition is keen, of course, and so it is oftentimes hard for a beginner to get a position. Another thing which makes it hard for the girl who would be a reporter is the fact that many editors refuse to employ women on the city staff. Of course, the society reporter is, almost without exception, a woman, and in the Sunday and special departments women are employed. But there is a prejudice against women as reporters. There is some reason for this. It must be obvious that there are places where a girl can not be sent, especially if she is reporting for a morning newspaper, which means that she will work at night. Allowing for this handicap, however, there is no reason on earth why a city editor should refuse to have one woman at least on his staff, even if it is a small one. Most editors do not object to it. The prejudice, where it exists, is a natural reaction, I think, against the sensational things which the first women reporters—those of a generation passing away—were expected to do. They were featured as curiosities. That day, thank fortune! is passed. But some editors have not yet come to see that a woman can be given assignments because she is a human being who can do the work of a human being, and not because she is someone to do “freak” work.

I would not minimize this prejudice. Neither would I over-emphasize it. For the fact remains that women are among the best reporters in the world. And it is good, satisfying work which a woman reporter has. I, who worked more than ten years on many papers, know that. It isn't all glamour, but neither is it all drudgery. The proof of the unflinching charm of newspaper work lies in the fact that those of us who have “graduated into magazine work” feel every now and then a desire to be back in the city room, just before the deadline, when a big story is being written. All people are not alike, but for the man or the woman who loves “news”, there is nothing on earth, I believe, quite so interesting as that. The old saying that “printers' ink gets in the blood” is true.

A SMALL boy was much afraid of the dark, and always tried to coax some member of the family to remain with him until he fell asleep. His mother stayed by him some time one night after she had tucked him up, and when at last she felt obliged to go, she said: “Now, you mustn't be afraid, dear, for the angels are all about you.”

“Will they be here when you're gone, mama?”

“Yes, indeed; all around you.”

“Well,” said the boy, with a despairing sigh, “it does beat all how afraid I am of angels.”

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